Royal Academy of Music Prospectus 2010

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Royal Academy of Music

The 2009 Guardian University Guide ranked the Royal Academy of Music as **Top Specialist Institution** and **Best for Music**

'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian, May 2009

'A full house; ecstatic applause; a major milestone in music triumphantly unveiled. I can't imagine a more spectacular concert'

The Times, October 2008

'A magnificent performance… superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble'

Gramophone, January 2008

'And what singers!'

Opera, January 2008

Welcome

Principal
Professor Jonathan Freeman-Attwood

Principal's PA:
Kate McKiernan Hon ARAM
Telephone 020 7873 7377
Email k.mckiernan@ram.ac.uk

'excellent ... performed with vigour and authority by the Royal Academy of Music students'
Sunday Times, February 2008

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business...Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'
The Guardian, May 2009

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC
Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes. As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti, including 'Bach Connections', 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée' and, in 2008, 'Trumpet Masque' for Linn Records. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

As Dean of Undergraduate Studies 1991–5, he directed the first cycle of the BMus programme. Vice-Principal and Director of Studies 1996–2008, and Principal since July 2008. Appointed a Professor of University of London, 2001.

Since it was founded back in 1822, the Royal Academy of Music has become one of the most recognisable names in music.

Great traditions do not guarantee future success, but at the Academy they do inspire us to achieve an especially happy blend of continuity and cutting-edge work. Cherish as we do our distinguished alumni, fine teachers and enterprising study programmes, at the Academy we never simply rest on our reputation. Every day we question the quality and effectiveness of our work, reappraising our primary goal: how to realise the potential of each and every musician at the Academy. Remaining the most stimulating, dynamic and friendly musical environment, we want every student — wherever they come from — to make their individual mark and to leave equipped for the realities of professional life.

Exploring a musical personality, at the same time as 'toughening up' for a career, is an exciting collaborative challenge for students and staff alike. I myself thrive on it. There is no dogmatic 'school of teaching' at the Academy; our staff represent many different pedagogical and creative lineages for students to embrace as they choose.

But there is *one* 'Academy way'. It is where young 21st-century musicians are expected, as never before, to communicate their art with a blend of passionate advocacy and entrepreneurial purpose. Music will only keep on being a central part of people's lives if it is closely allied to the many other cultural shifts which we see around us.

All of this happens at the Academy in a seemingly endless range of activities. Orchestral and chamber music, 'period' and contemporary music, musical theatre, opera, music for new media: all are guided by some of the world's greatest musicians. We also draw increasingly on our technological resources, our 'living museum', our archives and our peerless stringed instruments from Cremona.

Through Open Academy, students engage in ground-breaking community projects as part of the core curriculum. No-one needs persuading that such activities are central to the task of building important and fulfilling careers.

Happy and productive studentships, and successful professional placements, contribute to our consistently exceptional ratings in national student surveys and education league tables.

A prospectus can only say so much. Come and see the Academy for yourself, arrange consultation lessons with our professors, come to concerts and events, talk to current students — and ask all those difficult questions!

You will receive a warm welcome.

Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA
The distinguished American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous master classes at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.

'we've had plenty of opportunities to be dazzled this past month... from student performers of the Royal Academy of Music... Jonathan Harvey's Song Offerings was performed with tremendous finesse by young musicians of the Royal Academy of Music.'
Daily Telegraph, February 2008

Above: Sir Colin Davis in rehearsal

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll particularly endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for students to have the experience of working with professional conductors of the highest artistic stature. Sir Colin Davis, Sir Charles Mackerras, Yan Pascal Tortelier and Trevor Pinnock are all regular visitors to the Academy.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals. We have regular collaborations with the Juilliard School — recent ones include a televised BBC Prom in 2005 conducted by Sir Colin Davis, and a joint chamber concert at Wigmore Hall in 2009. Many of our students participate in LSO and Philharmonia schemes in which they rehearse and perform in concert with two of the world's leading orchestras. Students from Royal Academy Opera are regularly chosen for the chorus of the Glyndebourne Festival, a well-established starting point for an operatic career.

One unique feature of performance at the Academy is our range of collaborations in which students perform literally 'side-by-side' with players from major professional ensembles. For example, in 2008 forty of our students performed with the London Sinfonietta at the Queen Elizabeth Hall in the UK première of Gerard Grisey's masterpiece *L'Espace Acoustique*, conducted by George Benjamin.

The new Royal Academy of Music/Kohn Foundation Bach Cantatas concert series provides unique opportunities for students to perform with leading professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduate successes. In 2008–09, Adam Walker (2009 graduate) was appointed Principal Flute in the London Philharmonic Orchestra; Denis Bouriakov (2004) Principal Flute with the Metropolitan Opera in New York; and Dominic Seldis (1992) has become Principal Double Bass with the Royal Concertgebouw Orchestra, Amsterdam. Very recent graduates are also developing outstanding solo careers: Yevgeny Sudbin (2006) made his BBC Proms debut playing Rachmaninov's First Piano Concerto; Allan Clayton (2007) sang the title role in Albert Herring for Glyndebourne Festival Opera; and conductor Ludovic Morlot (2000) returned to the Chicago Symphony and the New York Philharmonic and made debuts with the Cleveland Orchestra, the Israel Philharmonic and the Dresden Staatskapelle; and two current students — bassoonist Karen Geoghegan and pianist Karim Said — are soloists at the 2009 BBC Proms.

Your own professional career could begin here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
Timothy Jones

Please contact:
Catherine Jury, Academic Secretary
Telephone 020 7873 7361
Email c.jury@ram.ac.uk

Timothy Jones MA, DPhil, LTCL
Timothy Jones studied as an undergraduate and postgraduate at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held academic appointments at the Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player has performed widely in seventeenth- and eighteenth-century music and has given premières of many contemporary works. He is particularly interested in the role of improvisation within composed musical structures.

'Both their singing and acting were ideal, worthy of DVD-ing, our version of immortality. The casting was strong throughout... a fine evening, with Sian Edwards conducting with deep insight'
The Spectator, November 2008

'The performance was a model of vitality, concentration and period authenticity'
Sunday Times, March 2009
(Bach Cantatas Series)

Above: Open Academy in the museum

Whether you are a performer or a composer, work in your principal-study discipline at the Academy will take place in the context of a formal programme of study. Our programmes are designed to enable you to develop your musical knowledge and the broad range of musical, intellectual and life skills that are essential for a successful career in music in the 21st century.

Studying at the Academy is a transformative experience. Of course, lessons with your principal-study teacher will strengthen and extend your technique, and — together with a wide range of performance opportunities — they will give you encouragement and the space to develop as an interpreter. But we also aim to broaden your musical horizons in other ways, whether by exploring the contexts of music-making, introducing you to new repertoires, deepening your knowledge of performance traditions, boosting your musicianship through high-level aural training, or getting to grips with the notational, theoretical and critical issues that can inform your understanding of musical possibilities. Above all, we will encourage you to make connections between all these activities: to think musically and creatively for yourself.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken form. We recognise that studying at this level is demanding and we take great care over the ways we support our students' learning. This is not just a question of the enviable collective range of expertise and experience of the Academy's teaching staff, or the incomparable resources of our library, collections and museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in the investigation of musical creativity. In the 2008 national Research Assessment Exercise 70% of the Academy's research submission was judged to be 'world leading' or 'internationally excellent' with a further 25% 'internationally significant', giving the Academy a significantly higher research quality profile than the other British conservatoires.

The Academy's outstanding track record in postgraduate professional and research training was recognised in 2009 by the award of a Block Grant Partnership with the Arts and Humanities Research Council, guaranteeing a number of postgraduate grants over the next five years and giving the Academy greater autonomy over the awards. Details of the 2009–10 competition for these awards will appear on the Academy's website in September 2009.

Performance

The Academy's busy schedule of chamber music, ensembles and orchestras is administrated by the Concerts Department.

Training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, media music of all kinds, and musical theatre and jazz collaborations.

Head of Events:
Nicola Mutton BA, Hon ARAM
Concerts Administrators:
Hannah Melville-Smith BMus, Hon ARAM
Liz Williams BMus, Hon ARAM
Concerts Assistant:
Hannah Shoukry BA, MA
Orchestral Assistant:
Cathy Birch MusB, MMus
Concerts and Prizes Administrator:
Gemma Fowkes BMus, MA
Emily Good BMus, MMus (maternity cover)
External Bookings Co-ordinator:
Rachel Thomas BA, MA

International Chair of Conducting and Orchestral Studies:
Sir Colin Davis CBE, Hon RAM
Principal Guest Conductor, Symphony Orchestra
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra
Trevor Pinnock CBE, Hon RAM
Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM
Visiting Professor of Music
Pierre-Laurent Aimard

First-year string undergraduates take part in weekly String Orchestra rehearsals and form quartets for chamber music training. First-year wind, brass and percussion students participate in weekly orchestral repertoire classes in which staff and visiting specialists introduce staples of orchestral repertoire and work on orchestral techniques.

From their second year onwards, students participate in quick-learn Concert Orchestra projects. These concentrate on standard repertoire for concerts with distinguished conductors such as Pierre-Laurent Aimard, Sir Colin Davis, Christoph von Dohnányi, Sir Mark Elder, Leon Fleisher, Tadaaki Otaka, Trevor Pinnock and Leif Segerstam.

Intensive 'orchestral project weeks' take place several times a term. Symphony Orchestra works with eminent conductors including Yan Pascal Tortelier, Susanna Mälkki, Thierry Fischer and Martyn Brabbins. Sinfonia (a chamber orchestra sponsored by 3i PLC) tours internationally and plays for Royal Academy Opera. Manson Ensemble (new music) regularly takes part in side-by-side projects with the London Sinfonietta and Birmingham Contemporary Music Group, as well as performing around the UK.

Sectional rehearsals for all orchestral and ensemble projects are taken by principal players from London Symphony Orchestra, Philharmonia Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra and London Philharmonic Orchestra , Orchestra of the Royal Opera House, Britten Sinfonia, London Mozart Players, London Sinfonietta and Orchestra of the Age of Enlightenment amongst others.

The firmly-established Period Instrument Baroque Orchestra and the Becket Ensemble perform under Head of Historical Performance Laurence Cummings and visiting specialists who have recently included Pavlo Beznosiuk, Madeleine Easton, Margaret Faultless, Monica Huggett, Catherine Mackintosh, Rachel Podger, Simon Standage, Matthew Truscott, David Watkin and Elizabeth Wallfisch.

The Media Music Ensemble offers experience in commercial recording sessions and the opportunity to work with a recording engineer and skilled session conductor and composer. Students from all departments are offered the opportunity to work with Musical Directors from the West End for Musical Theatre productions and showcases.

Valuable partnership schemes also exist with the Philharmonia and London Symphony Orchestra which enable students to take part in rehearsals and concerts and to develop a range of professional contacts. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

Students are encouraged to become versatile and experienced chamber musicians. String quartet coaching is led by Thomas Brandis. Matthew Souter and David Smith of the Alberni Quartet, Martin Outram of the Maggini Quartet and Garfield Jackson of the Endellion Quartet offer further coaching, along with visiting professors Hartmut Rohde and Aleksandar Pavlovic and the Skampa and Vanbrugh Quartets.

Performances by chamber groups are an integral daily part of Academy events. In addition to their degree requirements, students are invited to perform in themed series, high-profile 'free on Fridays' concerts, composer festivals and numerous recital series in London and further afield. Coaching with eminent chamber musicians is provided for all concerts and projects.

Larger ensembles include symphonic wind and brass ensembles of all shapes and sizes, including Symphonic Wind, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble. The ten-piece Academy Brass Soloists perform around Britain and further afield, including concerts in Beijing leading up to the 2008 Olympics. Each year brass and percussion students collaborate with the jazz department, working with eminent jazz musicians including Peter Erskine, Joe Locke, Keith Nicholls and Gerard Presencer.

Royal Academy Soloists, a string ensemble of fourteen players selected by audition and directed by Clio Gould, perform around the UK. Recent concerts have taken place at the Queen Elizabeth Hall, Wigmore Hall and Kings Place as well as Spitalfields, Norfolk & Norwich and Bury St Edmunds Festivals.

Further performance opportunities are offered through Competitions and External Bookings; see page 43.

2007–2009 Highlights

> Launch of the Royal Academy of Music / Kohn Foundation Bach Cantatas Series
> Performance at Wembley Stadium with Sir Elton John in the 'Concert for Diana'
> Live worldwide television broadcast of the Service for Diana from the Guards Chapel
> Royal Academy Opera productions including The Marriage of Figaro with Sir Colin Davis, La fedeltà premiata with Trevor Pinnock and Semele with Sir Charles Mackerras
> Orchestral concerts with Martyn Brabbins, Sir Colin Davis, Sir Mark Elder, Thierry Fischer, Edward Gardner, Susanna Mälkki, Tadaaki Otaka, Leif Segerstam and Yan Pascal Tortelier
> Period Instrument Baroque Orchestra with Laurence Cummings, William Christie, Edward Higginbottom and Trevor Pinnock at Spitalfields Festival
> Manson Ensemble at Cutting Edge, Spitalfields and Aldeburgh Festivals, CBSO Centre, Southbank Centre and the Academy with George Benjamin, Baldur Brönnimann, Oliver Knussen, Diego Masson and Franck Ollu
> A year-long festival celebrating Messiaen's centenary in association with Southbank Centre and major performing organisations
> Side-by-side projects with the London Sinfonietta, including the UK premières of Nono's Prometeo and Grisey's Les espaces acoustiques at Southbank Centre
> Workshops with Sir Peter Maxwell Davies, Leon Fleisher and Pierre-Laurent Aimard
> Concerts at St Martin-in-the-Fields, Kings Place, Southbank Centre, Colston Hall, Norfolk & Norwich Festival and Bury St Edmunds Festival as well as regular invitations from Wigmore Hall
> BBC broadcasts of Manson Ensemble at Southbank Centre and BBC Proms Composer Portrait

Your Principal Study

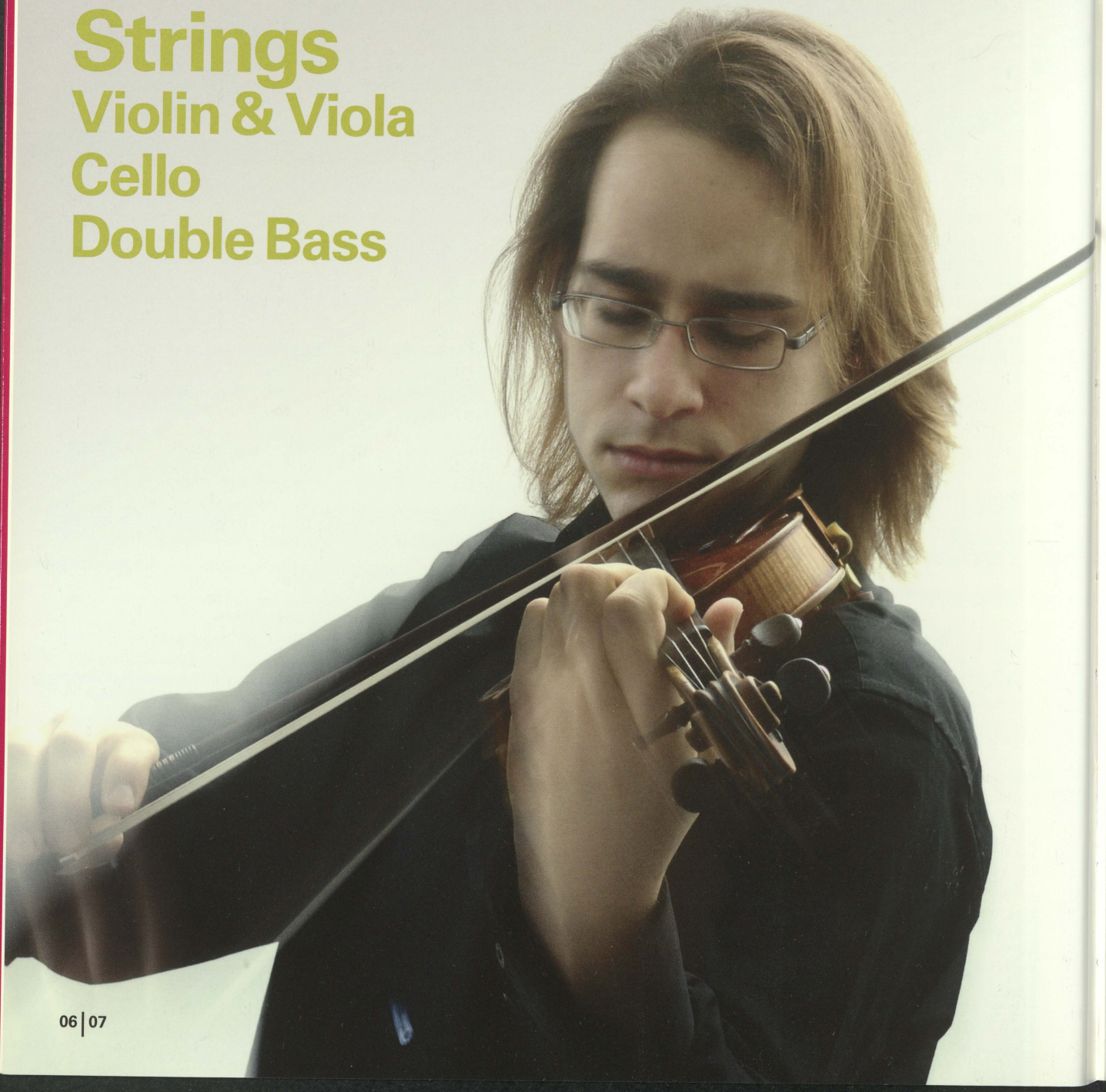
Giovanni Guzzo: postgraduate violin

'This is my second year of my Postgraduate Diploma, which I started straight after finishing my BMus degree here. Being at the Academy has been such a fulfilling experience, not only for what I've learned as a violinist but also for what I've learned as a human being. And being in London, you can take the afternoon off your practice and go to the National Gallery and be inspired by Picasso or Fragonard, or just go and listen to one of the world's leading orchestras.

All of my performing life in the Academy has been great preparation for the profession — working with prestigious musicians has really given me a clear view of what I want to achieve with my music, whether it is solo, chamber music or orchestral playing. I have discovered a wide range of new repertoire from having worked with composers such as Sir Peter Maxwell Davies, who can be just as fascinating about Beethoven as when he talks about his own music.

The Academy is really like a big supportive family, whether it is your teacher or just someone you meet in the hallway. You really feel at home the whole time. It is a truly magical experience.'

Strings
Violin & Viola
Cello
Double Bass



Head of Strings
Professor David Strange FRAM
Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Director of Studies, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School.

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing careers as soloists or principals in orchestras and ensembles world-wide. Through a programme of solo, chamber and orchestral performance, the Academy comprehensively prepares students for a professional career. Many students perform with the European Union and Gustav Mahler Youth Orchestras.

Chamber music is a major component of all students' work, and international quartets are invited each term to work with student ensembles. Top players audition annually to join the Royal Academy Soloists, an elite string ensemble of fourteen players directed by Clio Gould who perform around the UK.

Your Audition (see p.59 for general details)
Please see www.ram.ac.uk/strings

'Gripping performances left me mentally exhausted but full of admiration for these awe-inspiring young players'
The Strad, May 2004

The Teachers

Violin
Remus Azoitei MMus, ARAM
Thomas Brandis Hon RAM (Visiting Professor)
Diana Cummings FRAM
Richard Deakin MMus, FRCO, FRAM
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Joji Hattori Hon RAM (Visiting Professor)
Hu Kun Hon RAM
Sophie Langdon ARAM
Tasmin Little FGSM, Hon ARCM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM
(Ede Zathureczsky Professor of Violin)
Aleksander Pavlovic Hon RAM (Visiting Professor)
Igor Petrushevski Dip Moscow Conservatoire, Hon ARAM
Tomotada Soh Hon ARAM
Marianne Thorsen FRAM
Maxim Vengerov Hon RAM (Visiting Professor)

Viola
Philip Dukes Hon ARAM
Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson FRAM
Jerzy Kosmala (Visiting Professor)
Martin Outram MA, FRAM
Hartmut Rohde Hon RAM (Visiting Professor)
Paul Silverthorne FRAM
James Sleigh ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM

Cello
Colin Carr Hon RAM
Robert Cohen Hon RAM
Steven Doane
Lionel Handy ARAM
Josephine Knight FRAM
Mats Lidström Hon ARAM
Felix Schmidt
Philip Sheppard ARAM
David Smith FRAM, FRSAMD
Professor David Strange FRAM

Double Bass
Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Edgar Meyer (Visiting Professor)
Graham Mitchell ARAM
Peter Pühn Hon ARAM (Visiting Professor)
Rodney Stewart FRAM

Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM

Visiting String Mentors
Jennifer and Angela Chun

Instrument Collection
The Academy has 'one of the premier and most accessible collections in the world' (The Strad, March 2006). Many of the 250+ stringed instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.
Instrument Custodian: David Rattray Hon ARAM

2008–2009 Highlights
> Violin masterclasses by Thomas Brandis, Sergey Kravchenko, Tasmin Little, Jasna Maksimovic, Aleksandar Pavlovic, Sylvia Rosenberg, Zvi Zeitlin, Max Zorin
> Viola masterclasses by Steven Dann, Jerzy Kosmala, Tatyana Masurenko and Hartmut Rohde
> Cello masterclasses by Colin Carr, Robert Cohen, Steven Doane and Martijn Vink
> Double bass masterclasses by Matthew McDonald, Peter Pühn and Dominic Seldis
> Visits by the Vanbrugh and Skampa quartets
> Royal Academy Soloists concerts, directed by Clio Gould
> A busy programme of recitals and chamber music

Recent Student Successes
Recent string graduates perform with all the major UK orchestras, and many orchestras and ensembles internationally.

Some recent students:
Thomas Gould (graduated 2006), soloist and leader of Britten Sinfonia
Simone Lamsma (2005), first prize winner in both China International Violin Competition and Benjamin Britten International Violin Competition
Clare Duckworth (2003), principal second violin, London Philharmonic Orchestra
Louisa Tuck (2006), principal cello, Northern Sinfonia
Rachel Helleur (2004), cello, Berlin Philharmonic
Dominic Seldis (1992), principal double bass, Royal Concertgebouw Orchestra
Georgina Poad (2007), double bass, Royal Concertgebouw Orchestra
Badke String Quartet (2005), first prize winners, Melbourne International String Quartet Competition 2007

Senior Administrator:
Esmé Acton BA, Hon ARAM
Telephone 020 7873 7395
Email strings@ram.ac.uk
Open Day: Wednesday 7th October 2009

Vocal Studies

Heimi Lee: postgraduate

'I studied at university to postgraduate level in Korea, and decided to come to London because it's so easy to travel throughout Europe from here, which creates so many opportunities. I started in the Vocal Faculty, and am now in my second year with Royal Academy Opera.

I've performed at Wigmore Hall with Song Circle, and also in the big Messiaen festival last year — for which I also sang on BBC Radio 3. I've taken part in masterclasses with great singers including José Cura, Robert Tear, Barbara Bonney and Yvonne Kenny. They gave me very useful advice about how singing should be almost effortless when it's done well — about how to make things happen without actually trying too hard.

The biggest highlights for me have been singing in productions of Hänsel und Gretel and La Calisto. I'm also doing Nanetta in an Opera Tableau with John Copley and have learned a lot from him.

I'm starting to develop my career outside the Academy, preparing arias for auditions, and have some work lined up for the summer after a casting director saw me here as Gretel.'

Head of Vocal Studies
Mark Wildman FRAM, FRSA
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertory. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically-acclaimed Bach Cantatas series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with masterclasses and workshops given by outstanding international performers.

The **Postgraduate Vocal Studies Course** incorporates a **preparatory opera curriculum pathway**, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and or chamber choir work can take a specialist **recital/concert curriculum pathway**. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of Song Circle, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

Your Audition (see p.59 for general details)
See www.ram.ac.uk/vocal for full guidance.

Recent Masterclasses include John Mark Ainsley, Barbara Bonney, Susan Bullock, Chevalier José Cura, Dame Anne Evans, Diane Forlano, Gillian Knight, Helen Lawrence, Dame Felicity Lott, Alastair Miles, Dennis O'Neill, Alan Opie, Thomas Quasthof, Kiri Te Kanawa, Robert Tear, Sir John Tomlinson and Sarah Walker.

The Teachers

Visiting Professors
John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Susan Bullock BMus, FRAM, LRAM
(Marjorie Thomas Visiting Professor of Singing)
Chevalier José Cura
Dame Kiri Te Kanawa Hon RAM
Dame Felicity Lott DBE Hon RAM
Dennis O'Neill CBE, DMus,Hon RAM
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA

Singing Professors
Alexander Ashworth MA (Cantab), Dip RAM
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM
Philip Doghan BA
Diane Forlano Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA (Head of Opera Studies)
Jane Highfield GRSM, LRAM
Anne Howells ARMCM, Hon FRMCM, Hon RAM
Julie Kennard BA, ARCM, Hon ARAM
Neil Mackie CBE, CStJ, Hon DMus, FRSE
Joy Mammen Hon RAM
Alison Pearce AGSM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie LRAM, FRAM
Beatrice Unsworth Hon ARAM, FRWCMD
Sarah Walker CBE , LRAM, FRCM , FGSM
Lillian Watson AGSM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching
Operatic Coaches are listed under Opera.
Robert Aldwinckle
Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
Clara Taylor FRAM, FRSA (Song Circle)
Dominic Wheeler BA, ARCO, ARCM, Hon ARAM

Song Classes and Languages
Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Philip Doghan (German Repertoire)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Julie Kennard BA, ARCM, Hon ARAM (Oratorio, English Song)
Iain Ledingham MA, FRCO, FRAM
(German Repertoire; Choirs)
Johanna Mayr MagPhil (German)
Anna Motzo (Italian)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM
(Lieder and English Song)
Karen Rabinowitz Hon ARAM (Acting)
John Ramster BA, Hon ARAM (Acting)
Richard Stokes MA, Hon RAM (Lieder Interpretation)
Nicole Tibbels (French)

Recent Student Successes

Many Academy graduates have performed principal roles with the Royal Opera House Covent Garden, La Scala, English National Opera, Glyndebourne, Opera North, Scottish Opera, Welsh National Opera, Opera de Paris and many more.

They have also become Wigmore Young Artists; finalists in Cardiff Singer of the World; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House; Kathleen Ferrier Award winners including Song Prize 2009; winners of Miriam Licette Award and Royal Over-Seas League Competition. Academy graduates were first and third in the 2008 Kathleen Ferrier Bursary and first and third in the 2009 National Mozart Competition.

Senior Administrative Co-ordinator:
Chris Loake Hon ARAM
Telephone 020 7873 7384
Email voice@ram.ac.uk
Open Day: check www.ram.ac.uk

Royal Academy Opera

Gerard Collett

'I came here with very high expectations — and they have been met in every way. The calibre of the singing teachers and coaching staff is world class. The performance opportunities are fantastic and various — during my studies I have sung in operas conducted by Sir Colin Davis and Trevor Pinnock and have given lieder recitals at Wigmore Hall as part of the Academy's Song Circle — but the best thing about the Academy is its atmosphere. It's friendly, relaxed and fun, in a way that's geared towards the hard work necessary for proper vocal and artistic development.

I can recommend Royal Academy Opera whole-heartedly. It's a real community, without being cliquey or overly competitive, which I think surprises most people when they arrive! I have made friends for life here. The standard expected of you is very high, but the Academy is a supportive environment in which strengths and weaknesses are assessed in equal measure. I have found this personal emphasis hugely constructive. This balance of correction and encouragement has given me the best chance of achieving that standard and the best education I could have hoped for.'

Artistic Director of Opera
Jane Glover CBE, MA, DPhil, Hon FRCM
Music Director, Chicago's Music of the Baroque since 2002, Music Director, Glyndebourne Touring Opera 1981–85, Artistic Director, London Mozart Players 1984–91. Conducting engagements include Royal Opera House Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice. Her book *Mozart's Women* was nominated for both the Samuel Johnson Prize and the Whitbread Prize for Non-Fiction.

Royal Academy Opera is a specialist and intensive postgraduate course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis, Sir Charles Mackerras and Trevor Pinnock.

Since 2001, distinguished visiting directors have included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and Jo Davies. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study rôles in-depth through individual music and language coaching. Excerpts from operas are presented in a series of tableaux. Performance technique is developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

Your Audition (see p.59 for general details) Opera auditions take place in London only. Please see www.ram.ac.uk/vocal for detailed guidance.

All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

'The show crackled with energy, and everything worked!'
The Times, November 2007

'A sense of enjoyment flowed from the singers to the audience. And what singers! The strength in depth was uncommon even by the Academy's standards.'
Opera, January 2008

The Teachers
Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

Head of Opera Studies
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA (pictured above right)

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches
Mary Hill MA, Hon ARAM, LRAM, ARCM
(Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
(Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

Sir Arthur Sullivan Visiting Professor
Anthony Legge MA, Hon RAM

Opera Role Coaches and Music Staff
Laurence Cummings MA, Hon RAM, ARCM, FRCO (Head of Historical Performance)
Martin Handley MA
(Broadcaster, opera coach and conductor)
Gareth Hancock MA, ARAM, ARCM
(Glyndebourne Festival Opera)
Audrey Hyland BA
(English Touring Opera; Britten-Pears School)
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM
(Royal Opera House Covent Garden, Britten-Pears School)
Michael Pollock (Welsh National Opera)
Peter Robinson (Opera Australia; Artistic Director, British Youth Opera)
Dominic Wheeler BA, ARCO, ARCM, Hon ARAM
(English National Opera, Opera North, Glyndebourne Festival Opera)

Recent Highlights
> Productions of Haydn's La fedeltà premiata, Humperdinck's Hänsel und Gretel, Cavalli's La Calisto, Shostakovich's Paradise Moscow, The Marriage of Figaro with Sir Colin Davis and John Copley, Rameau's Dardanus, a double-bill of Tchaikovsky's Iolanta and Puccini's Gianni Schicchi, Britten's Rape of Lucretia and Judith Weir's A Night at the Chinese Opera
> Richard Lewis/Jean Shanks Award for postgraduate singers
> Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include
Emma Bell (1998) Royal Opera, La Scala, ENO
Allan Clayton (2007) Glyndebourne Festival Opera
Lucy Crowe (2004) English National Opera
Andrew Foster-Williams (1998) ENO, Glyndebourne, Barcelona, San Francisco
Kishani Jayasinghe (2006) Royal Opera
Ed Lyon (2004) Opera North, WNO
Christopher Maltman (1995) New York Met
Leigh Melrose (1998) La Monnaie, New York City Opera
Tim Mirfin (1999) WNO, Hamburg
Viktor Rud (2006) La Scala Milan
William Towers (1999) Royal Opera
Dong Jun Wang (2008) Oper Frankfurt

Opera Administrator: Hannah Muddiman MA
Telephone 020 7873 7383
Email opera@ram.ac.uk
Open Day: check www.ram.ac.uk

Piano, Piano Accompaniment & Répétiteur

Karim Said: undergraduate

'In my last two years at the Purcell School I started to work with my teacher, Tatiana Sarkissova, who is a constant inspiration for me. I wanted to continue studying with her, so the Academy was an obvious choice for me. When I realised how much freedom I would have here, it certainly added to the attraction and reconfirmed my decision. Now, towards the end of my second year, the way that the Academy caters for us all as individuals — as well as its impressive faculty — have proved that the it's the right institution for me.

Another great thing here is the number of interesting performers who come in to work with us. As well as our regular professors, I've taken part in masterclasses with Robert Levin, Boris Berman and Pascal Devoyon. I've been able to experiment with several ensembles, and at the moment I'm preparing to represent the Academy in Korea in several performances as a member of a piano trio which was set up here.

Outside the Academy, I've had some wonderful performing experiences in European venues with Daniel Barenboim and the West Eastern Divan orchestra on tour, at the Barbican with Sir Colin Davis, and in Dubai with the English Chamber Orchestra. I hope that the future will offer similar opportunities and enable me to launch a career as a concert pianist. '

Head of Keyboard
Professor Christopher Elton FRAM
Dederich Professor of Piano. Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. His students' recent successes include prizes in many international competitions and a series of acclaimed recordings. Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.

Piano

The Piano Faculty has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The world-wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising their artistic personalities.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music. In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Pierre- Laurent Aimard (pictured above right), Pascal Devoyon, Stephen Hough, Leslie Howard, Konstantin Lifschitz, John O'Conor, Christina Ortiz, Michael Roll, Alexander Satz, Howard Shelley and many others.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to undergraduates as appropriate.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique.

Répétiteurs

Selected students work with Royal Academy Opera in all aspects of répétiteur work. If you are interested in working more intensively with opera singers on our specialist répétiteur option, please see www.ram.ac.uk/piano

Recent competition successes by Academy students
3rd, Warsaw International Chopin; 1st, London World Piano; 3rd, Tchaikovsky International Piano; 1st, Horowitz International Piano; 2nd and 5th, Dublin International; Leeds prizes in 2000, 2003 and 2006; 2nd, Vendôme; 1st (twice), Viseu; Young Concert Artists Trust Awards; New Orleans 2005 and 2006; Leipzig Bach; Finalist, Queen Elizabeth of the Belgians; 3rd, Gyeongnam International Competition Korea; 1st, Prix AmadeO, Netherlands; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards; Osaka International Chamber Music Competition; 1st, Internationaler Commerzbank Piano Trio

Recent Academy students include
Rustem Hayroudinoff ('a commanding performance' — Gramophone)
Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)
Yevgeny Sudbin ('an extraordinary disc by anyone's standard' — BBC Music)
Ashley Wass ('Wass has a magic touch' — Gramophone)
Qian Wu ('virtuoso brings joy' — The Independent)

Your Audition (see p.59 for general details)
Please see www.ram.ac.uk/piano for audition details. If you are an accompanist or répétiteur, you must bring your own soloist(s) — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

The Teachers

Visiting Professors
Pascal Devoyon
Stephen Hough
Kathryn Stott
Rolf Hind (Contemporary Piano Repertoire)
Pierre-Laurent Aimard (Visiting Professor of Music)

Piano
Sulamita Aronovsky MA (Moscow State Cons.), FRSA, Hon ARAM
Nicola Eimer DipRAM, MMus (Juilliard School), ARAM
Professor Christopher Elton FRAM
William Fong PPRNCM
Ian Fountain Hon ARAM
Rustem Hayroudinoff ARAM
Graeme Humphrey ARAM
Diana Ketler ARAM
Piers Lane BMus, Hon RAM
Professor Hamish Milne FRAM
Pascal Nemirovski Hon ARAM
Daniel-Ben Pienaar MMus, BMus
Tanya Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Michael Young BA, MMus, ARCM

Broadwood Visiting Chair of Piano
Appointment pending

Piano Accompaniment and Piano Ensemble Coaching
Ian Brown
Julius Drake Hon RAM
Michael Dussek FRAM (Senior Tutor in Ensemble Piano)
Nicola Eimer Dip RAM, MMus, ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Department Administrator:
Helen Devereux Murray BMus
Telephone 020 7873 7405
Email keyboard@ram.ac.uk
Open Day: see www.ram.ac.uk

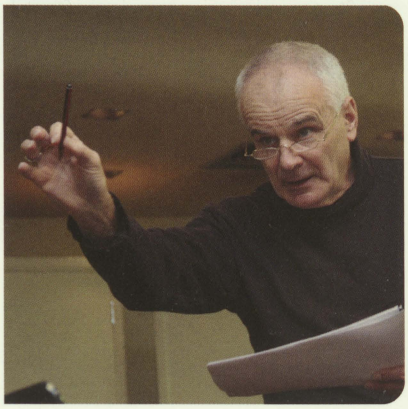
Composition & Contemporary Music

Chris Brown: undergraduate
'I came to the Academy primarily as a composer of commercial music. The new combined course has allowed me to write media-based compositions while also learning more about contemporary writing. Already this year I've written TV theme tunes for orchestra, a song for a jazz trio, a sextet and pieces for wind ensembles. Whilst studying here, I have written for many different ensembles ranging from orchestra to a jazz trio.

All of our finished work is performed to a high standard by Academy players. Whatever I'm writing for, I can always find players to try things out and help answer any questions I have — it's an invaluable part of studying at a conservatoire.

The professors take an active interest in our work and represent a broad range of different styles within the industry. Their expertise is essential in preparation for the challenges we'll face in the real world.'

Head of Composition
Philip Cashian DMus, BMus, Hon ARAM
'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



Associate Head of Composition
Ruth Byrchmore MMus, BMus, ARAM

Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for a large number of events both within and outside the Academy for professional performers.

Annual composer festivals incorporating student works are presented in collaboration with the Southbank Centre. Recent festivals have featured Berio, Kagel, Kurtág, Maxwell Davies, Messiaen and Nono.

Undergraduate BMus
The Academy's four-year undergraduate composition curriculum is designed to reflect the broad vistas and challenges faced by today's music creator. See p.50 for more details. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

A seminar series underpins all studies, featuring guest composers such as Hans Abrahamsen, Jonathan Harvey, Gerald Barry, Simon Holt and Howard Skempton. The curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing to Picture and education workshops.

Postgraduate MMus
The MMus in composition is one of the Academy's most demanding programmes. See p.54 for details.

Your Audition (see p.59 for general details)
You must send your portfolio to the Registry by 1st October 2009. Please see www.ram.ac.uk/composition for detailed BMus and MMus portfolio requirements.

The Teachers
Christopher Austin BA
Professor Simon Bainbridge FRCM, Hon RAM (Senior Professor of Composition)
Timothy Bowers DPhil, BMus, ARAM
James Brett BMus, LRAM
Diana Burrell BA, FTCL (AHRC Creative Research Fellow)
Ruth Byrchmore MMus, BMus, ARAM (Associate Head of Composition)
Gary Carpenter LRAM, ARCM
Philip Cashian DMus, BMus Hon ARAM (Head of Composition)
Brian Elias
Dominic Muldowney
Paul Patterson (Manson Chair of Composition)
Antony Pitts BA
David Sawer BA, DPhil

Paul Morley (Music Philosophy and Contemporary Culture)

Creative Technology
Milton Mermikides BSc, BMus, OC
Artem Vasiliev MMus

Visiting Professors
Craig Armstrong FRAM
Professor Sir Peter Maxwell Davies
Tod Machover
Professor Bent Sørensen

Recording Engineer
Kirsten Cowie BMus, Hon ARAM

Illustrious Past Students
Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Byrchmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables.

2008–2009 Highlights
> Workshops or performances of all music composed over the year, a total of more than 80 works
> Collaborative project with London Sinfonietta, resulting in performances of student works in the Purcell Room
> Performances of student works at the Spitalfields Festival and Aldeburgh Festival as well as at the Messiaen festival presented together with Southbank Centre
> Undergraduate orchestral showcase concert
> Concerts and discussions featuring the music of Johannes Maria Staud, Colin Matthews and Tansy Davies
> Undergraduate recording sessions with a Studio Orchestra, Symphonic Wind Ensemble and Manson Ensemble
> Animation projects with Bristol School of Animation
> Regular workshops with Sir Peter Maxwell Davies
> Collaborative project in Denmark with the Esbjerg Ensemble
> Open-score composition project with CoMA (Contemporary Music-Making for Amateurs)
> Project based on NMC Songbook with Sarah Leonard and Robin Michael
> Piano quartets project with William Howard, Schubert Ensemble

'There were no vacant thoughts from the Royal Academy of Music student composers... All received gutsy performances from the Academy students; this was a concert full of hope'
The Times, June 2006

Senior Administrator:
Helen Wills BA, Hon ARAM
Music Support Administrator:
Rosie Deeks BMus
Telephone 020 7873 7479
Email composition@ram.ac.uk
Open Day: 17th September 2009

Kit Downes: piano

'When I was at school I had a great time doing Junior Jazz at the Academy, and so I was sure that the BMus was right for me. We get to learn directly from great professionals — in my three years here so far they've included Mark Turner, Larry Grenadier, Jeff Ballard, Jeff Tain Watts, Dave Holland and Jason Moran. We worked with Joe Locke for three days, together with percussion students, with a concert at the end. There's always something new to keep us enthusiastic and bright-eyed.

I live together with some of the other jazzers in my year, and we're all best friends socially as well as musically. My most important musical relationships have been forged here.

The only frustration is that there are almost too many opportunities at the Academy — I'd have loved to study somewhere outside Britain for a year on the Erasmus scheme, but somehow other options have always taken priority.'

Jazz

Head of Jazz
Gerard Presencer Hon ARAM
Trumpet soloist. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Four-time winner of the British Jazz Awards trumpet category. Head of Brass at JIB (Jazz Institute Berlin). New Director of the Danish Radio Big Band.

'You can see the stars of tomorrow at the Royal Academy of Music today'
Jazzwise, October 2004

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a group that will play together extensively. The interaction between players can therefore develop to a level where lifelong musical associations are formed.

Some of the finest jazz performers have been great composers, from John Coltrane to Kenny Wheeler. We aim to continue this tradition with a full and varied course in composition and arranging — covering many aspects and forms of jazz music and possible applications within other genres. We also bring in performers from the world jazz scene, as often as possible, to play with students.

The course is committed to continual development in order to remain as vital as possible in this ever-changing art form. We aim that, by graduation, you will have found your own creative voice and begun to develop this.

The department runs a four-year BMus programme,and MA and MMus programmes of 1–2 years.

Your Audition
Detailed requirements are available at www.ram.ac.uk/jazz and from the Registry.

Recent Student Successes
> Winners of both the overall and MBF development awards at the Peter Whittingham Jazz Awards 2007
> Finalists at the Montreux International Guitar Competition, 2006
> Winners, EBU European Jazz Competition at North Sea Jazz Festival 2007
> Kit Downes: Rising Star Award, BBC Jazz Awards 2008
> Joshua Blackmore (with Tom Cawley's 'Curios'): Best Band Line-Up of the Year, BBC Jazz Awards 2008

Graduates since 2002 include
Adam Betts, drums | Joshua Blackmore, drums | John Blease, drums and percussion | Ben Bryant, drums and percussion | Pete Cochrane, bass | John Escreet, piano | Calum Gourlay, bass | George Hart, drums | Jasper Hoiby, bass | Tom Mason, bass | Ivo Neame, saxophone | Gwilym Simcock, piano | Richard Turner, trumpet | Trevor Walker, trumpet

The Teachers

Trumpet
Gerard Presencer | John Barclay
Mike Lovatt | Nick Smart

Trombone
Gordon Campbell
Nichol Thompson
Mark Bassey

Tuba
Oren Marshall

Saxophone
Martin Speake | Stan Sulzman
Iain Ballamy | Tim Garland

Piano
Tom Cawley | Gwilym Simcock | Nikki Iles

Guitar
John Parricelli | Phil Robson

Drum Kit
Martin France

Vibes
Anthony Kerr

Voice
Pete Churchill | Kathleen Willison

Bass (electric and acoustic)
Jeremy Brown | Tom Herbert
Michael Janish

Flute
Andy Panayi

Academic Co-ordinator and large and small ensemble tutor
Nick Smart BABM, PG Dip, LGSM

Ensembles
Tutors reflect the diversity of the jazz scene and have recently included Gilad Atzmon, Phil Donkin, Jeremy Franks, Billy Jenkins, Oren Marshall, Mike Mondesir, Jason Rebello, Sebastian Rochford, Mark Sanders and Peter Wareham

Composition and Supporting Studies
Pete Churchill

Aural & Transcription
Tom Cawley BMus

Visiting Composers
Various including Django Bates, Kenny Wheeler, Peter Erskine, Julian Argüelles, Mark Turner, Steve Gray, Tim Garland, Stan Sulzman and John Warren

World Rhythms
Barak Schmool MA, GRSM, LRAM

History
Alyn Shipton PhD, MA
Keith Nichols GGSM, Hon ARAM
Martin Speake LTCL, FTCL

2008–2009 Highlights
> Workshops with FLY, Kurt Rosenwinkel, John Taylor, Ari Hoenig, Will Vinson, David Binney, Dave Samuels and Joel Frahm
> Big Band performances of music by Stan Sulzmann, John Warren and Gill Evans
> Collaborative projects with brass, percussion and composition departments
> 'Stars of the Apollo' concert with Keith Nichols
> Weekly jazz sessions in the Academy

Senior Administrator:
Helen Wills BA, Hon ARAM
Music Support Administrator:
Rosie Deeks BMus
Telephone 020 7873 7479
Email jazz@ram.ac.uk
Open Day: check www.ram.ac.uk

Eva Caballero: postgraduate flute

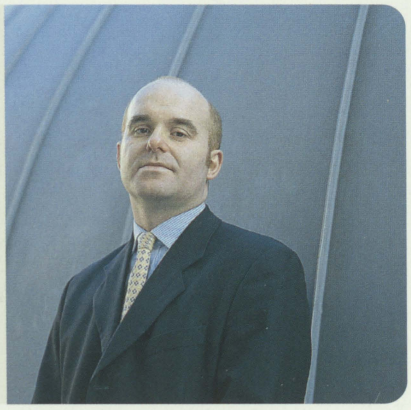
'I discovered the baroque instrument towards the end of my undergraduate studies in modern flute in the UK. After my one year of postgraduate studies here, I have also learned the classical flute here, using an instrument from the Becket Collection.

What I like best here is that we're all treated completely like pros. It's perfect training for 'real life', and I've been inspired to aim for the same variety of experience in my professional life. I've performed a Vivaldi Concerto, I've worked on Brandenburg 5, in chamber ensembles and orchestras, and I've studied dance. And if you feel that there's not already enough, there's plenty of support to organise your own activities.

After a year at the Academy I'm ready to build my career with a mixture of study, teaching and of course performing, both here and back in Spain.'

Historical Performance

Head of Historical Performance
Laurence Cummings
MA, ARCM, FRCO, Hon RAM
Studied at Oxford University and Royal College of Music. Has directed many leading 'period' groups including Les Arts Florissants, English Concert and Orchestra of the Age of Enlightenment, and is principal conductor of the London Handel Orchestra. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Festival and Tilford Bach Society.



Historical Performance at the Academy offers intensive training in all aspects of historically-informed interpretation. Specialist training combines with a full involvement in Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike. Principal-study tuition is provided on 'period' instruments, and contemporary players are encouraged to learn a period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform. The Royal Academy of Music / Kohn Foundation Bach Cantatas series, performed on period instruments, is one of the most spectacular and demanding projects ever undertaken by a conservatoire.

Classes in specialised areas of performance practice (including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance) are offered by teachers who are active as soloists and in leading period instrument ensembles. The department has close links with the Handel House Museum in central London, and often presents concerts there.

The Academy is custodian to many fine instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection of classical instruments made in Britain during the mid-to-late 18th and early 19th centuries is used for orchestral projects and chamber music, and has been kindly loaned to the Academy by Elise Becket Smith. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical Performance as a second study.

Your Audition (see p.59 for general details) Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

The Teachers

Strings
Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA, Hon RAM (baroque violin)
Matthew Truscott (baroque violin)
Jane Rogers (baroque viola)
Jonathan Manson AM, Hon ARAM (baroque cello, viola da gamba)
Jennifer Ward Clarke Hon RAM (baroque cello)
Richard Campbell (viola da gamba, violone)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute, theorbo)
Rachel Podger FGSMD, AGSMD, Hon RAM (Micaela Comberti Chair of Baroque Violin, pictured above right)

Voice
Paul Esswood Hon RAM
Ian Partridge CBE, Hon RAM, LGSM

Woodwind
Peter Holtslag Hon ARAM (recorder)
Katriina Boosey MMus (recorder)
Daniel Brüggen (Visiting Professor of Recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass
See Historical Brass Instruments, p.25

Historical Keyboards
Virginia Black FRAM (harpsichord)
Carole Cerasi (harpsichord, fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord, basso continuo)
Kenneth Gilbert Hon RAM (harpsichord) (Visiting Professor of Keyboards)

'The Academy's orchestra sounded wonderfully zingy and spry under Laurence Cummings'
The Times, November 2006

Past Students

Elizabeth Kenny (1990), lute
Jane Rogers (1991), viola
Ashley Solomon (1991), recorder
Alison McGillivray (1995), cello
Matthew Wadsworth (1997), lute
Rodolfo Richter (1999), violin
Matthew Truscott (1999), violin
Joseph Crouch (2000), cello
Richard Sweeney (2001), lute
Sarah McMahon (2001), cello
Sarah Moffatt (2002), violin
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola

2008–2009 Highlights

> Major new Bach Cantatas series
> St John Passion at Spitalfields Festival directed by Edward Higginbottom
> Period Instrument Baroque Orchestra (PIBO) at Tilford Bach Festival
> Period Instrument Baroque Orchestra (PIBO) directed by Rachel Podger
> Becket Ensemble in Tetbury directed by Laurence Cummings
> French Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
> Masterclasses with Adrian Butterfield, Alison McGillivray, James Johnstone, Jed Wentz, Catherine Mackintosh Rachel Podger, Menno van Delft, Trevor Pinnock and Kenneth Gilbert
> Performance classes with Jed Wentz, Margaret Faultless, Catherine Mackintosh, Annette Isserlis and Ingrid Seifert
> Kohn Foundation Bach Prize lecture and performance with John Eliot Gardiner
> Family events at the Mayor of London's 'Story of London' festival
> Chamber music project with Laurence Cummings
> Baroque Dance with Mary Collins
> Ongoing collaboration with the Orchestra of the Age of Enlightenment

Senior Administrator:
Helen Wills BA, Hon ARAM
Music Support Administrator:
Rosie Deeks BMus
Telephone 020 7873 7479
Email historical@ram.ac.uk
Open Day: check www.ram.ac.uk

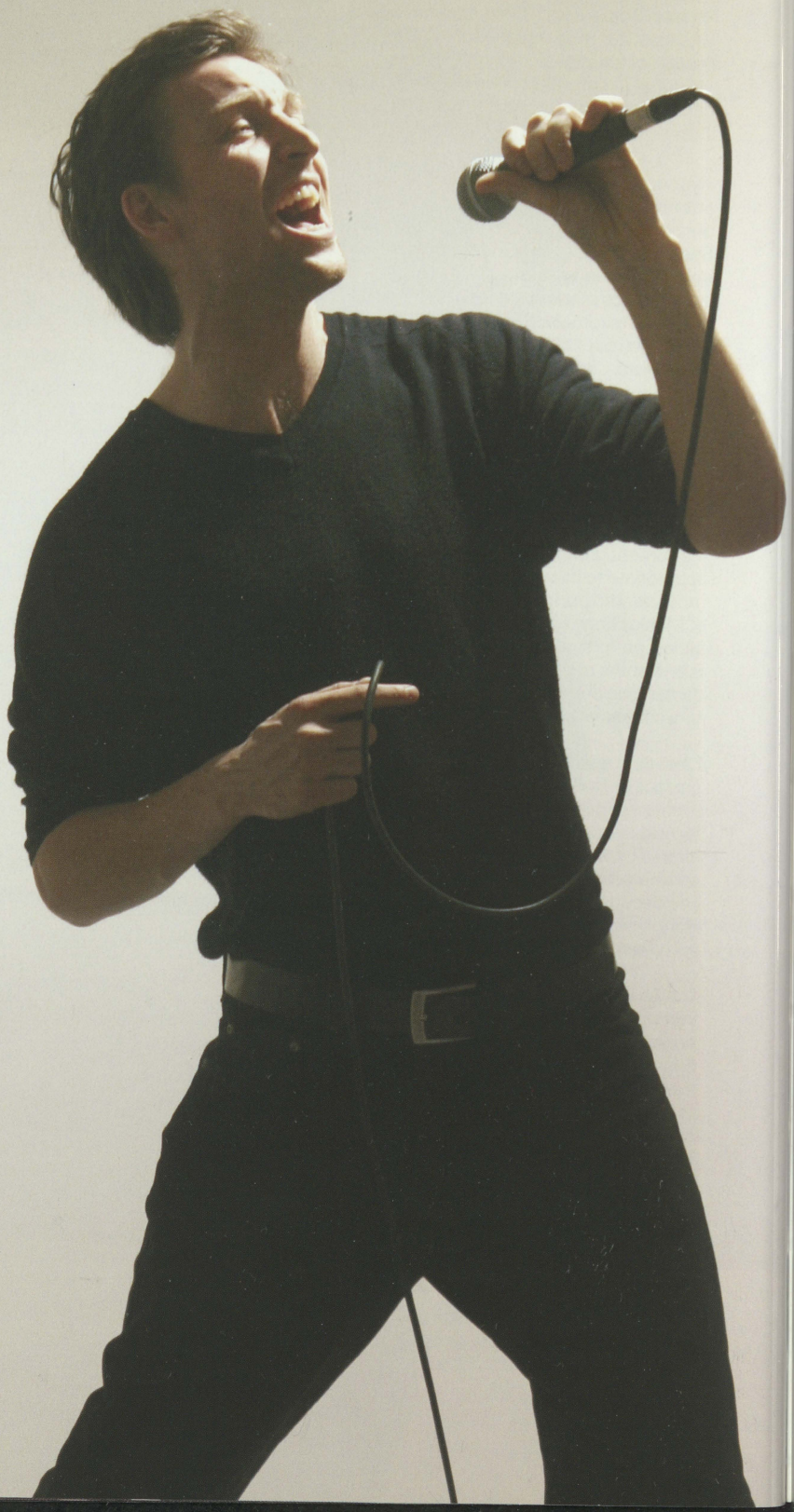
Musical Theatre

Neil Moors

'Having already trained and worked professionally in the business for a number of years, I felt that I still needed to hone my skills to a level that would ensure I could continue in the business for many years to come.

Aware that I was slightly older, I was looking for somewhere that could fulfil my requirements in one academic year. Once on the Course, I was taken aback by the level of professionalism and calibre of industry professionals who were not only connected to but worked closely with the students, and the dedication and commitment given by all the staff to the successful careers of the trainees.

I believe that to work successfully in this business you can never stop learning, but I also believe that the academy has given me a set of skills which I will call on throughout my career. A thoroughly enjoyable and very beneficial year which I would highly recommend to anyone!'



Head of Musical Theatre
Mary Hammond FRAM, LRAM
Graduated from the Academy in singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities, and presents vocal workshops around the world. Recent judge for BBC's Voice of Musical Theatre and Choir of the Year.

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information — including audition details, a separate prospectus and application forms — please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Musical Director / Repetiteur Course
This course is structured according to individual needs and experience, and operates in tandem with the Musical Theatre course. If you would like to apply, please contact the department to arrange a meeting to discuss the details.

Recent Student Successes
Recent graduates have appeared in the West End in Wicked, The Sound of Music, Joseph and the Amazing Technicolour Dreamcoat, The Woman in Black, Billy Elliot, We Will Rock You, The Lion King, Little Shop of Horrors, Take Flight, Sunday in the Park with George, Rent the Remix, The Producers, Avenue Q, The Woman in White, My Fair Lady, Jerry Springer the Opera, Mamma Mia, Phantom, Les Miserables, Fame, South Pacific, Jumpers, High Society, Peter Pan, The Pirates of Penzance, Bombay Dreams and Our House, A Little Night Music, Sunset Boulevard and in many national and international tours.

Recent students include Myleene Klass, Ian 'H' Watkins and Hadley Fraser.

The Teachers
Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)
Karen Rabinowitz Hon ARAM (Course Leader, Director, teaching Acting, Movement and Tap)
Julie Armstrong Hon ARAM (Dance)
Andrew Friesner Hon ARAM, GMus RNCM (Musicality and MD Coach)
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)
Stephen Hill FLCM, ARCM (Choral Director)
John Jones BA, Hon ARAM (Director)
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS, Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)

Specialist Musical Director Coaches
Andrew Friesner GMus, RNCM, Hon ARAM
Nick Skilbeck FRAM
Mark Warman MA, ARCM
David White BA

Visiting Teachers
Illustrious Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:
Julian Bigg Guest Musical Director
Raul Cassinerio Guest Choreographer
Peter Cregeen Television Director
Jo Davies Guest Director
Mark Etherington BA, Hon ARAM Guest Musical Director
Craig Horwood Guest Choreographer
Matthew Lloyd Guest Director
Martin Lowe Guest Musical Director
Torquil Munro Guest Musical Director
Andrew Neil Guest Director
Matt Ryan Guest Director
David Shrubsole Guest Musical Director and Coach
Douglas Whyte BA,FRAM Guest Musical Director

Panel of Advisors
John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Mike Walker, David White

Singing Teachers
Ross Campbell ARCM, Dip RCM (Perf)
Graham Godfrey BMus, BA (Ed), ARCM, FTCL, LMusA, DipOpRCM, DipVocAnat
Ann James BA, LRAM, Hon RAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA, ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:
Stuart Barr MA, MPhil, DipRCM
Mark Etherington BA, Hon ARAM
Andrew Friesner GMus, RNCM, Hon ARAM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM
Stuart Morley BMus, PGDip, Dip RAM
Bruce Ogston FTCL (Piano and Singing)
David White BA
Jon Williams MA, MPhil, PGDip, LRSM

2008–2009 Highlights
> Concerts and recordings in a great variety of styles
> Showcases for agents and casting directors
> Major productions at the Academy and a cabaret at Jermyn Street Theatre
> Masterclasses and lectures with Pippa Ailion, Jason Robert Brown, Janie Dee, Joel Fram, David Grindrod, Philip Quast, Steve Ross, Jeremy Sams, Sally-Ann Triplett and Gareth Valentine
> Private concert at the Academy for Her Majesty The Queen

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now.'
Chris Vincent, former student

Department Co-ordinator:
Ben Darmanin PGDip, LRAM
Telephone 020 7873 7483
Email mth@ram.ac.uk
Open Days: check www.ram.ac.uk

Woodwind

Adam Walker: undergraduate flute
'Having previously studied at Chetham's in Manchester, I felt it was important for me to continue my musical education in London. The huge range of cultural experiences available in London is reflected in the Academy, where there are so many different events and activites to be involved in — from baroque flute classes to collaborations with the London Sinfonietta.

Orchestral repertoire classes have been a great way of getting to know some of the great symphonic repertoire and to develop orchestral skills with the help of key orchestral players on the staff, and I've had the chance to work with wonderful conductors in several of the Academy's orchestras. There are loads of opportunities for solo performance and there have been some great masterclasses with guests from all over the world.

Being surrounded by such a high standard of students and teachers in a supportive environment has made it an inspiring and enjoyable time for me here.'

Head of Woodwind
Keith Bragg Hon RAM, AGSM
Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by Emanuel Abbuhl, William Bennett, Roger Birnstingl, Henri Bok, Maurice Bourgue, Michael Collins, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Jonathan Kelly, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel, Dominik Wollenweber and Jacques Zoon.

Your Audition (see p.59 for general details)
Two contrasting pieces of your own choice. See www.ram.ac.uk/woodwind for full details.

The Teachers

Flute
William Bennett OBE, Hon RAM
(International Soloist; Principal, English Chamber Orchestra)
Keith Bragg Hon RAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)
Michael Cox (Principal, BBC Symphony Orchestra)
Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)
Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)
Patricia Morris (piccolo) (former Principal Piccolo, BBC Symphony Orchestra)
Clare Southworth GRNCM, PPRNCM, Hon ARAM
(International Soloist and Tutor)

Oboe
Emanuel Abbuhl (Principal Oboe, London Symphony Orchestra)
Jill Crowther Hon ARAM (Principal Cor Anglais, Philharmonia Orchestra)
Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)
Celia Nicklin FRAM (Principal, London Mozart Players)
Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (New London Chamber Ensemble)

Visiting Professor of Oboe
Alexei Ogrintchouk
(Principal, Royal Concertgebouw Orchestra)

Clarinet
Richard Addison FRAM (E flat and Bass)
Michael Collins (International Soloist and Director, London Winds)
Timothy Lines Hon ARAM
Angela Malsbury Hon RAM
(Principal, London Mozart Players)
Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)
Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)
Mark van de Wiel MA, ARCM, Hon ARAM, DUniv
(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professor of Clarinet
Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

Saxophone
Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon
David Chatterton Hon ARAM, AGSM, Cert Ed
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)
Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)
John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

LRAM (Art of Teaching)
Janet Way

2008–2009 Highlights
> Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
> Performances by Academy Symphonic Wind including major works by Vaughan Williams, Holst and Schoenberg
> Academy Symphonic Wind performances of Mozart's Gran Partita and Strauss' Sonatine in F 'The Invalid's Workshop' at Kings Place

Recent Student Successes
Recent graduates play with Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Royal Concertgebouw Orchestra Amsterdam, Royal Philharmonic Orchestra, Royal Swedish Opera and others.
Adam Walker (graduating 2009) has been appointed Principal Flute in the London Philharmonic Orchestra. Ensembles include Galliard and Mobius.

'It's a magnificent performance, but all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg'
Gramophone, January 2008

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email woodwind@ram.ac.uk
Open Day: check www.ram.ac.uk

Brass

Huw Morgan: undergraduate trumpet
'When I first started my studies at the Academy, I was struck by how compact and intimate the place was. You get to know all the students and teachers in such a short time and before you know it, it starts feeling less like a college and more like a second home. For me, having that friendliness and support coupled with an extremely high level of performance has made for a great atmosphere in which to develop and progress.

In the brass department, we get lots of the top players in town coming in to give masterclasses and hold auditions. As a result, quite a few of us get professional work when we're still students. You get given so many opportunities here and receive such a good preparation for working in the profession; I can't imagine myself being anywhere else.'

Artistic Director and Head of Brass
Professor James Watson FRAM
Has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included Nash Ensemble and leading the Philip Jones Brass Ensemble. Particularly active in film and television, he has also recorded with numerous pop legends. Artistic Director of Black Dyke Band, 1992–2000. Artistic Director of the National Youth Brass Band of Wales for six years. Vice-President of the National Youth Wind Orchestra of Great Britain.

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

The Academy's second CD of symphonic brass music, directed by James Watson and featuring works by Strauss and Wagner, was released in 2008.

Your Audition (see p.59 for general details)
A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument.

'a truly excellent ensemble'
Gramophone, February 2009

The Teachers

Horn
Alessio Allegrini
International Visiting Professor of Horn
Martin Owen FRAM
Michael Thompson FRAM
Aubrey Brain Chair of Horn (International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair of Horn (International Soloist)

Trumpet
Eric Aubier International Visiting Professor of Trumpet
Mark David LRAM, Hon ARAM (Principal, Philharmonia)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks Hon ARAM (Principal Trumpet, LSO)
Reinhold Friedrich International Visiting Professor of Trumpet
Howard Snell FRAM (former Principal, LSO)
Derek Watkins Hon RAM (leading session player)
Professor James Watson FRAM

Commercial Brass Consultant
Derek Watkins (leading session player)

Tenor Trombone
Ian Bousfield Hon RAM
International Visiting Professor of Trombone
(Principal, Vienna Philharmonic Orchestra)
Dudley Bright Hon RAM (Principal, LSO)
Denis Wick FRAM (former Principal, LSO)

Bass Trombone
Robert Hughes FRAM (LSO)
Keith McNicoll (Principal, Royal Opera House)

Tuba
Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall

Euphonium and Bass Trumpet
James Maynard ARAM (LSO)

Historical Brass Instruments
Andrew Clark GGSM, Hon ARAM Natural Horn
(Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra)
Robert Farley Hon ARAM Natural Trumpet and Cornetto
(Principal, Hanover Band)
John Hutchins LRAM, ARAM Natural trumpet
Patrick Jackman Sackbut and Early Trombone
(Orchestra of the Age of Enlightenment, Gabrieli Consort)
Stephen Wick Serpent and Ophicleide
(London Gabrieli Brass)

LRAM (Art of Teaching)
Sharon Broughall

'I have to say that I was blown away with what I listened to. This CD is awesome by any standards... I was gripped by stupendous brass playing, musicianship and sheer quality of this music making'
Brass Herald, December 2008

2008–2009 Highlights
> Release of Symphonic Brass CD
> Masterclasses with Boston Brass, Eric Aubier, Thierry Caens, Reinhold Friedrich, Michael Laird, Alessio Allegrini, Mark Nightingale and Rex Richardson
> Brass Soloists performances at the Academy and Wells Cathedral School
> Academy Brass Band performs 'Slavonic Brass'
> Symphonic Wind and Brass concert
> Concert of brass music from the 16th and 17th centuries
> Trombone Choir concerts with Bob Hughes and Gordon Campbell
> Research seminars on 'Revolutionary Brass' (Paris Conservatoire around 1815) and 'Composing for Brass'
> Collaborative scheme with the London Symphony Orchestra

Recent Student Successes
Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

'The success of the department speaks for itself, as does the enthusiasm and fondness with which its graduates speak of it.'
The Brass Herald, August 2006

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email brass@ram.ac.uk
Open Day: check www.ram.ac.uk

Timpani & Percussion

Adam Clifford: undergraduate
'I'm in my fourth year at the Academy now, and there's nowhere I'd have rather spent my first years in higher education. We do a lot of orchestral repertoire, which gives all of us an extremely solid musical and technical base. However, I've found I can shape my time here enormously and I'm also able to immerse myself in, for instance, solo repertoire — a particular passion of mine.

The wealth and staggering quality of teaching for all our disciplines means that we're supported strongly in everything we do. There is a warm and friendly atmosphere here, and the academic and pastoral staff have always been there for me during the difficult periods I've had. By the time I leave here, I feel the Academy will have set me in good stead to be a successful musician.'

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM
Principal Percussionist with the London Symphony Orchestra, and as a player has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Sir Colin Davis, Steve Reich, Pierre Boulez, Ravi Shankar, Karl Jenkins, Kent Nagano and Elgar Howarth. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-e Wu and Juanjo Guillem and David Friedman.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airto, Birger Sulsbruck, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal Percussion, NewYork Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic), Peter Erskine, Joe Locke and Marinus Komst (Principal Timpani, Royal Concertegouw Orchestra).

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is $2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

Your Audition (see p.59 for general details)
Detailed requirements are available at www.ram.ac.uk and from the Registry. Postgraduate students may opt to study timpani only or percussion only.

The Teachers

Professors of Timpani
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
David Searcy (former Principal Timpani, La Scala Milan)

Professor of Baroque Timpani
Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM
(Principal Percussion, London Symphony Orchestra)
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)
Andrew Barclay (Co-principal Percussion, London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti
Colin Currie FRAM (international soloist)

Professor of Marimba
Eric Sammut (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion
Paul Clarvis Hon ARAM
(international soloist and recording artist)
David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant
Peter Erskine
(international soloist and recording artist)

International Vibraphone Consultant
Joe Locke
(international soloist and recording artist)

2008–2009 Highlights
> Masterclasses given by Rachel Gledhill, Joe Locke, Martin France, Alan Cumberland, Marinus Komst, Vic Firth and David Samuels
> 'An Evening with Keiko Abe' featuring all students from the Timpani and Percussion Department
> Latin Jazz Big Band concert featuring music from Africa and the Balkans and involving all timpani and percussion students with Stuart Hall, Dave Hassell, Paul Clarvis and Nick Smart

Past Students
Dame Evelyn Glennie OBE (1985)
International Soloist
Makoto Nakura (1993)
International Soloist
Colin Currie (1998)
International Soloist
Simon Lowdon (2002)
Principal Percussion, RSNO
Chris Ridley (2002)
Principal Timpani, Royal Opera House
Mark Robinson (2005)
Principal Percussion, Ulster Orchestra
Erika Ohman (2008)
Assistant Principal Timpani, Hallé

Academy percussion alumni perform regularly as orchestral and session players all over the world.

'some outstandingly characterful woodwind solos and virtuoso percussion playing... this was a highly disciplined performance of a challenging continuous span of music'
The Guardian, September 2005

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk
Open Day: check www.ram.ac.uk

Conducting

Jessica Cottis

'I'm delighted to say that the postgraduate conducting course and the opportunities it has afforded have far exceeded my expectations. Its reputation as one of the top conducting courses worldwide is not without reason. I have participated in masterclasses with, amongst others, Sir Colin Davis, Leon Fleisher, George Hurst and Leif Segerstam, and have had numerous opportunities to work with leading British musical figures.

I've been particularly impressed with the strong links between the opera and conducting departments. I've conducted for opera scenes and have assisted Sian Edwards for Royal Academy Opera's production of Hänsel und Gretel, also conducting a schools' performance.

Most importantly, the course has allowed me the time to reflect and grow both as a person and as a musician. Colin Metters' holistic approach to teaching challenges us to consider not just the music but also the psychology of being a conductor.

I've enjoyed my time at the Academy immensely and am looking forward to delving deeper into the professional scene. The training received at Academy will last me a lifetime and will definitely stand me in firm stead. If you want to really learn how to conduct, the Academy is the place to be.'

Head of Conducting
Colin Metters Hon RAM
Colin Metters enjoys an enviable international reputation as conductor, orchestral trainer and inspirational conducting pedagogue. He has worked with many leading orchestras in the UK and abroad and has given masterclasses in Europe, USA, Russia, China and Australia. In 1997 he was appointed Principal Guest Conductor and Musical Advisor to the Vietnam National Symphony Orchestra and was subsequently awarded the Vietnamese Order of Merit for services to Vietnamese Cultural Development.

Established in 1983 under the direction of Colin Metters, the Academy's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Following a major review in 2007, orchestral conducting provision has now been significantly enhanced. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses are given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

Your Audition (see p.59 for general details)
Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2010 for entry in September. Detailed requirements are available from the Registry and at www.ram.ac.uk. The closing date for receipt of applications is 8th January 2010.

Notable recent alumni
Paul Brough
Principal Conductor, Hanover Band
Richard Farnes
Music Director, Opera North
Rumon Gamba
Music Director & Principal Conductor, Reykjavik Symphony Orchestra
Edward Gardner
Music Director, English National Opera
Christian Ludwig
Principal Conductor, Cologne Chamber Orchestra
Ludovic Morlot
Leading international conductor
Paul Murphy
Principal Conductor, Birmingham Royal Ballet
Toby Purser
Assistant conductor, Ensemble Orchestral de Paris
Ilan Volkov
Principal Conductor, BBC Scottish Symphony Orchestra
Martin West
Musical Director and Principal Conductor, San Francisco Ballet
Mark Wigglesworth
Music Director, Theatre de la Monnaie (Brussells)

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

The Teachers
Colin Metters Hon RAM (Head of Conducting)

Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
George Hurst Hon RAM (Visiting Professor)
Mark Shanahan (Operatic Repertoire)

Conducting Options for other Students
There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself.

Undergraduate Conducting
This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective
Students should have attained a 2:1 grade in the second-year exam to be eligible for this. However, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level
Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Department Administrator:
Helen Devereux Murray BMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: Please see www.ram.ac.uk for confirmed date

Choral Conducting

Rachel Coward
'My passion to follow a career as a Choral Conductor began at University, where I was a choral scholar and the conductor of a chamber choir. Unfulfilled by one-off conducting lessons, I committed to take my conducting to a higher and more professional level with the Academy's unique two-year course.

My teachers are fiercely passionate and the training and coaching I receive is intensely stimulating and continues to stretch my musical and technical abilities. Our weekly routine is rich and embraces technique, aural, singing lessons, choir training and regular masterclasses with specialist leading lights from the field of choral music. My expectations have been thoroughly surpassed and it is a joy to study in such a dynamic department and environment.'

Head of Choral Conducting
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of 'The Catholic Hymn Book' (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London and the adult professional and children's choirs of the London Oratory.

Your Audition (see p.59 for general details)
Entrance auditions are held in early March 2010. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 8th January 2010. Auditions take place in London only.

Audition requirements are available at www.ram.ac.uk or from the Registry.

The Teachers
Paul Brough MA, ARAM (Baton Technique)
Julie Kennard BA, ARCM, Hon ARAM (Vocal Technique)
Alex Ashworth MA, DipRAM, PGDip, LRAM (Vocal Technique)
David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM (Head of Choral Conducting)
Jeremy Summerly MA, MMus, Hon RAM

Visiting Professor
Professor Roland Börger
(Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)

Consultants
David Hill Hon DMus, MA, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM, KCSG

2008–2009 Highlights
> Masterclasses with members of the Academy Chamber Choir taken by David Hill (BBC Singers and The Bach Choir), Paul Spicer (Finzi Singers and Birmingham Conservatoire), Roland Börger (Leipzig Hochschule), and James O'Donnell (Westminster Abbey)
> Week-long programme of classes and seminars on major works of Bach with Visiting Professor Roland Börger
> Departmental visit to Leipzig observing the Thomanerchor, MDR Chor and the Choral Conducting department of the Leipzig Hochschule
> A week's residency together with the Academy Chamber Choir and organ students at Neresheim Abbey in southern Germany, including liturgical services, concert and a BBC broadcast
> A day's masterclass with the BBC Singers and David Hill (pictured above right)

'The Royal Academy of Music's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'
Gramophone, February 2003, on the CD 'In Gloria Dei Patris'

Telephone 020 7873 7331
Email choral.conducting@ram.ac.uk
Open Day: please contact us for an individual appointment

Harp

Claire Jones: postgraduate

(Royal Harpist to HRH The Prince of Wales)

'I have already gained such a wide range of experiences over the past two years — playing Stockhausen and Xenakis in orchestra, taking part in jazz workshops and improvisation sessions and learning new solo and chamber repertoire, as well as improving on skills like sight-reading and aural. The thriving harp department is hard-working and we're all there to support each other. We are taught by very distinguished harpists, and so have the added advantage of finding out first-hand about the demands of the profession.

Highlights so far have been performing for HM The Queen during her visit to the Academy, being invited by Gergiev to perform with the Mariinsky Theatre Ballet Orchestra, performing concertos with William Bennett, the English Chamber Orchestra, and the Philharmonia. My teachers give me all the support, help and guidance I need to fulfill these kinds of engagements.'

Head of Harp
Professor Skaila Kanga LRAM, FRAM
Studied at the Royal Academy of Music. Widely known as a soloist, chamber musician and recording artist, she gives masterclasses and lecture/recitals worldwide. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and London Mozart Players. Also very active in the pop world, with a long list of film and TV credits. Mention the name Skaila to any musician in London and they will know who you are talking about.

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:
Salvi Foundation and Holywell Music.

The Teachers
Professor Skaila Kanga LRAM, FRAM
Frances Kelly BA (Early Harp Tutor)
Alison Martin GGSMD (Opera Tutor)
Principal, English National Opera
Thelma Owen BMus, Hon ARAM (Orchestral Studies)
Former Principal, Royal Philharmonic Orchestra
Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM
Helen Tunstall GRSM, ARCM , Hon ARAM (Contemporary Music Studies) Principal, London Sinfonietta
Karen Vaughan ARAM, LRAM Co-principal, London Symphony Orchestra
Hugh Webb Principal, Philharmonia Orchestra
Catherine White BMus, MMus

Visiting Professors
Milda Agazarian
Moscow Academy and Gnessin Special School of Music
Isabelle Moretti
International Soloist and professor of harp at CNSMD (Paris Conservatoire)
Isabelle Perrin
Co-Principal, Orchestre Nationale de France; professor of École Normale, Paris
Emmanuel Ceysson
Double Premier Prix (Harp and Harmony) Paris Conservatoire; First Prize Winner USA International Harp Competition 2004, solo harpist of Paris Opera
Catrin Finch
BMus, ARAM (International Soloist)

Visiting Professor of Jazz Harp
Park Stickney BM, MM
(pictured above right)

Your Audition
Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available at www.ram.ac.uk/harp and from the Registry. See p.59 for general details.

2008–2009 Highlights
> Recitals by Catrin Finch, Park Stickney, Dan Yu, Maria Krushevskaya and Isabelle Moretti
> Academy Harp Ensemble concerts at St Martin-in-the-Fields, Holywell Music, Norfolk and Norwich Festival and Kings Place
> Free on Fridays concert: Chamber Music with Harp
> Masterclasses by Catrin Finch, Park Stickney, Milda Agazarian, Isabelle Perrin and Isabelle Moretti
> Solo recital at St Martin-in-the-Fields by Jimin Lee, winner of the Skaila Kanga Harp Prize 2007–8
> Guy Magrath Harp Prize: 2009 winner Claudia Studer
> Harpywood—a film of harp highlights presented by David Ice

Illustrious Past Students
Past students include Anne-Sophie Bertrand, Victoria Davies, Catrin Finch, Catrin Morris Jones, Laurette Pope, Emma Ramsdale, Celine Saout, Julia Thornton and Suzanne Willison.

Department Administrator:
Amy Gardner BMus
Telephone 020 7873 7320
Email harp@ram.ac.uk
Open Day: check www.ram.ac.uk

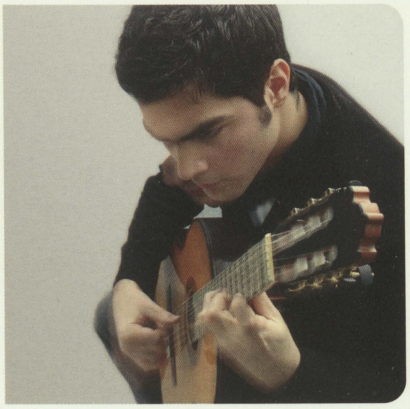
Classical Guitar

Stanislav Hvartchilkov: postgraduate
'I am deeply grateful to the Academy for its great support throughout my five years here. At the Academy I have learned the foundations which turn the young player into a mature musician.

The Academy has offered many opportunities for me to develop in almost any direction. I have met so many talented people from all over the world, and in some of them I have found friends for life. We truly become closer when we express ourselves and communicate to each other through music.

I know that we study and develop until our last breath. But now that I have lived in this institution, and collected a lot of knowledge and experience, I can go forward with a better understanding of my own musical personality and clearer ideas. I now feel confident that I can find my place in the world as a composer and performer. Now it is just a matter of time and providence.'

Head of Classical Guitar
Michael Lewin FRAM
Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.



The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernandez, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who adjudicates his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tarrega Competition in Spain and the GFA , Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

The Teachers
Michael Lewin FRAM
Timothy Walker Hon ARAM

Visiting Professors
John Mills Hon ARAM
John Williams OBE, Hon RAM
Fabio Zanon MMus, LRAM, DipRAM, ARAM

Consultant
Julian Bream CBE, Hon RAM

Your Audition
> Undergraduates should present three pieces and postgraduates four pieces from:
> a contrapuntal work written between
> c.1550–1750
> a movement in sonata form
> a theme with variations
> a dance movement
> a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See p.59 for general details.

2008–2009 Highlights
> Appointment as Visiting Professor of Fabio Zanon, who will give a performance class each term and help to co-ordinate special events at the Academy and abroad
> Duo masterclass and recital with Peter and Zoltan Katona
> Seminar with Thibault Cauvin
> Performances by student Milos Karadaglic (pictured above), accompanied by an Academy chamber orchestra, of the complete guitar works of Sir Malcolm Arnold — both at the Academy and, in association with Julian Bream, at the Malcolm Arnold festival in Northampton
> Masterclass and recital with David Leisner
> Masterclass with Edoardo Catemario
> Seminar with Sir Peter Maxwell Davies and student composers
> Two successful concerts of chamber music with guitar, featuring collaborations with vocal, string, wind, keyboard and accordion students
> Special commission of a new solo work by jazz composer Paul Hart, for student Fabricio Mattos (winner of the Ivor Mairants Guitar Award)

Successes for students and recent alumni
> Performances by Milos Karadaglic with the London Philharmonic Orchestra of Rodrigo's Concierto de Aranjuez
> Acclaimed recordings by recent alumni Carl Herring (graduated 2003) and Xuefei Yang (2003)
> Première recording of works by Stephen Dodgson by Roberto Morón Perez (2007)
> Top prizes in international competitions in the UK, won by Stewart French (2006), and Romania, awarded to Dimitrios Dekavallas (2007)
> Other outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Stephen Goss, Xuefei Yang, Gary Ryan, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email guitar@ram.ac.uk
Open Day: check www.ram.ac.uk

Organ

Ilya Kudryavtsev: postgraduate
'Even one month after arriving here and diving into the Academy's intensive schedule, I could already feel my confidence growing. Towards the end of my second year here, I performed Messiaen's Livre d'orgue after a few months of very hard preparation — not long ago, I hadn't even imagined being able to play such a demanding work.

Our trip to Neresheim was a great opportunity to learn about German instruments. I played in services every day and performed to 1,200 people. Even within the Academy, we can explore different styles of organ — I know that I can play anywhere in the world now!

I've also performed at Spitalfields Festival and in Huddersfield, and have gained experience from playing in other concerts outside the Academy, too. I've gone to conducting classes, and I've played in ensembles. I have also thought a lot: as an organist you're often invisible to the audience, but nevertheless in a particularly close relationship with both the instrument and the building you're in. That brings a lot of challenges, but has given me plenty of ideas too.'

Head of Organ
David Titterington
MA, Hon DMus, Hon FRCO, Hon RAM
Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ, after the great French builder Cavaillé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Grand Chorus', a double-CD of 22 historic and important organs South of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006. The recordings are documented at www.ram.ac.uk/SSLSO

Your Audition
Specific requirements are available at www.ram.ac.uk/organ and from the Registry. See p.59 for general details.

The Teachers
Nicolas Kynaston Hon FRCO
Susan Landale BMus, Hon ARAM, Hon FRCO
Lionel Rogg Hon DMus, Hon FRCO
Patrick Russill MA, Hon RAM, Hon FRCO
David Titterington MA, Hon DMus, Hon FRCO, Hon RAM

Visiting Professors
Jon Laukvik (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM

Harmonium
Anne Page BMus

Organology
William McVicker BA, PhD, LRAM, ARCO, Hon FIMIT, Hon ARAM

Aural Skills and Paperwork
David Pettit MA, BMus, FRCO, Hon ARAM

AHRC Creative Research Fellow
Diana Burrell BA, FTCL

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'
Choir and Organ, January 2008

'This is music [Messiaen's Livre d'orgue] in which every note needs to be precisely placed and every gesture made to count: requirements that were comfortably met by Ilya Kudryavtsev in this absorbing performance... Kudryavtsev saw it through as an unbroken whole: clearly the future for Messiaen's organ music is an assured one with exponents of this calibre to perform it.'
www.classicalsource.com
February 2008

Comments on the 'Grand Chorus' recording:

'This recording project is a remarkable achievement, thoroughly recommended'
British Journal of Organ Studies 2006

'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'
Choir and Organ, January 2007

Recent Student Successes
William Whitehead (1994)
Organ professor, Trinity College of Music; First Prize Odense International Organ Competition
Colm Carey (1994)
Belfast City Organist
Matthew Martin (2000)
Assistant Master of Music, Westminster Cathedral
Stephen Grahl (2003)
Director of Music, St Marylebone Parish Church; Assistant Organist, New College Oxford
Daniel Cook (2003)
Assistant Director of Music, Salisbury Cathedral
Bart Jakubczak (2003)
Organ teacher, Fryderyk Chopin University of Music Warsaw; Prix de la Presse, Lausanne International Bach Competition
Thomas Wilson (2006)
Precentor, Westminster Cathedral

Department Administrator:
Sandra Green
Telephone 020 7873 7309
Email organ@ram.ac.uk
Open Day: check www.ram.ac.uk

Classical Accordion

Milos Milivojevic: postgraduate
'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate House. As an accordionist you must also be an ambassador for your instrument — and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'

Head of Classical Accordion
Owen Murray
GRAM, Dip RAM (Copenhagen), Hon RAM
Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded an Hon RAM in 1993.

Photo: Owen Murray (left) with visiting professor Friedrich Lips.

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Inaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov, Peter Soave and Mika Vayrynen.

The Teachers
Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor
Friedrich Lips (Moscow)

Your Audition
Two or three contrasting pieces should be offered. See p.59 for general details.

'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'
The Independent, April 2000

'Murray is an inspirational teacher'
The Times, January 2007

The Derek Butler Prize is contested by postgraduate students nominated by each of London's four conservatoires. Milos Milivojevic won the 2008 final at Wigmore Hall:
'Milivojevic's artistry on the humble button accordion took the breath away — indeed, his coruscating transcription of an organ chorale by Mendelssohn made one almost wonder whether we actually need those thundering giants. I'd put money on this brilliant young performer opening a whole range of new musical worlds.'
The Independent, March 2008

2008–2009 Students' Highlights
> Joint First Prize in Friends of the Royal Academy of Music's Wigmore Award: Ksenija Siderova
> Recommended Artist under Making Music's Philip and Dorothy Green Award Scheme: Ksenija Siderova
> Finalists in Royal Over-Seas League Chamber Music Competition: Ksenija Siderova and the Brooks Quartet
> Collaboration with Institute of Musical Research on new work by Stefano Gervasoni, performed at Sussex University and Paris University: Ksenija Siderova
> Performance for Park Lane Group's Contemporary Music Series: Rafal Luc
> World première of accordion concerto by Algirdas Bruzas, broadcast on Lithuanian television: Martynas Livickis
> Première performances of works by four composers at City University
> Two successful Accordion Showcase concerts at the Academy
> Collaborations with Academy percussionists resulting in two Duke's Hall performances
> Collaboration and performances with Academy guitarists
> Masterclass with visiting Professor, Professor Friedrich Lips
> Masterclass with Professor Matti Rantanen
> Workshop with Motion Trio from Poland
> Several other world and UK première performances, including works by Artem Vassiliev, Sefano Gervasoni, Algirdas Bruzas and Giles Swayne

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email accordion@ram.ac.uk
Open Day: please contact us for an individual appointment

Life at the Academy

Living and Studying in London

The Academy's main building, pictured left, was built in 1911. A plethora of further facilities have been added subsequently, with particularly rapid development in the past ten years.

London is an exciting and inspiring capital city in which to live and work. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go — whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of the city and beyond. At the Academy, you will study only minutes away from Marylebone Village's eclectic shopping streets, beautiful Regency-period buildings and the green spaces of Regent's Park.

Music
London is widely acknowledged to be the musical capital of the world. The Academy is very centrally placed, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time, as well as two major opera houses. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.

London is a recognised centre for experimental jazz, and Academy students perform regularly at the famous 606 Club and Ronnie Scott's. The city has a dynamic club scene.

Entertainment and the arts
London is a major international centre for all cultural activities.

Tate Britain, the Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are over 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

London landmarks
Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list, and a stroll around London can quickly become an exploration of the city's past. The most famous of London's churches is Wren's masterpiece, St Paul's Cathedral. Many fascinating churches in the financial heartland of the City host regular concerts. Further iconic buildings have been built in the past ten years — including the London Eye, the 'big wheel' which towers 450 feet above the Thames.

Accommodation
The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Travelling further afield
Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the Channel Tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Sport and shopping
London will host the 2012 Olympics and is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs as well as the new Wembley Stadium.

The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you like shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget
Many students at the Academy have tight budgets, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues. Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'. The Academy Chimes shop offers a discount to all Academy students.

Facilities

'A most satisfying evening... the music seemed both wonderfully securely grounded and at the same time airborne and reckless... the ensembles were fabulously precise and tense, with the trio and the finale to Act II as exciting as I could bear... the final minutes of reconciliation and high spirits were marvellous.'
The Spectator, November 2007
(Royal Academy Opera's Marriage of Figaro with Sir Colin Davis, directed by John Copley)

The Academy includes all the requirements of a modern conservatoire:

> over 100 teaching and practice studios, rehearsal and lecture rooms
> several large concert rooms
> the 120-seat David Josefowitz Recital Hall
> the modernised Sir Jack Lyons Theatre
> the Duke's Hall, a 400-seat concert venue
> electronic and recording studios
> a new Creative Technology Suite
> a well-equipped library
> an excellent canteen serving healthy and value-for-money meals, including vegetarian options
> a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
> the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.

Library
In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song. In 2004 the Academy acquired Yehudi Menuhin's substantial archive with a generous grant from the Foyle Foundation.

Among the Library's most important possessions are the manuscripts of Purcell's The Fairy Queen, Sullivan's The Mikado, Vaughan Williams' Fantasia on a theme of Thomas Tallis and the recently-discovered Handel Gloria.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

E-learning
Workstations are available throughout opening hours, equipped with the latest software including word-processing, spreadsheets, desk-top publishing and music notation. The Academy is also enabled for wireless networking from students' personal computers. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.

Instruments
The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. It includes an exceptional 15 instruments by Stradivari as well as world-class examples by the Amati family and other Cremonese makers. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. The collection is maintained by an in-house team of experts headed by Instrument Custodian David Rattray.

There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

Junior Academy
The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Virtual Tour
You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at www.ram.ac.uk

Performance Opportunities

While studying at the Academy, students enjoy a wide range of performance opportunities to help prepare for the demands of professional life. The specialist concerts department organises a diverse series of performances at the Academy. High-profile external concerts include international tours and many festival appearances. Please turn to the following page to read about the diverse concerts promoted by the Academy, and see www.ram.ac.uk/events for forthcoming public performances.

External bookings
The Academy secures many bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital and opportunities to earn money playing at functions.

Music in Community
As part of its widening participation strategy, the Academy is committed to a number of schemes embracing community projects. 'Music in Community' is a compulsory course for third-year undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options. See Open Academy, p.44, for more details.

Competitions
The Academny encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

'It was difficult to believe the players were still students. A fine clutch of aspirant singers were all seemingly at ease... It was a terrific evening.'
The Stage, March 2003
(The Cunning Little Vixen
with Sir Charles Mackerras)

Student Support

Pastoral and Academic Support:
See Tutors, pages 48 and 52
Counselling:
Dani Singer BA, PGDip, MAPC, UKCP /BACP Accr.
International Affairs:
Philip White LRAM, FRAM
Disability & Specific Learning Difference:
Sophie Irwin DipSpLD, NLP
Paula Bishop BA, MMus, DipRSA SpLD, LRAM
Head of Alexander Technique:
Paul Moore LTCL, MStat
Chaplain: The Revd Paul Thomas MA

Students' Union
RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks — including themed parties, karaoke, comedy and movie nights.

Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance
The Academy is able to assist some students towards the costs of their fees and living expenses. See p.58, and www.ram.ac.uk/scholarships

International Students
The Academy is a truly international community and offers an 'acclimatisation' course to selected international students before the beginning of the academic year. The innovative one-year Foundation Programme, led by the Head of International Affairs, offers an intensive English Language course together with musical tuition; see p.51.

A handbook for international students is available at www.ram.ac.uk or from the Registry, and the Head of International Affairs is pleased to give advice.

Alexander Technique
The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Medical Health and Counselling
Student support services are co-ordinated by the counsellor. The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre. Psychology-based music performance classes are offered where possible to help all students to achieve their potential by managing performance nerves. The counsellor provides a free confidential service available to all students. See www.ram.uk/counselling

Additional needs
The Academy has extensive experience of supporting students with additional needs specific learning differences such as dyslexia. This is a confidential service to applicants and students. For more details see www.ram.ac.uk/additionalneeds

Careers Advice
Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

Open Academy

Senior Administrator:
Helen Wills BA, Hon ARAM
Outreach Support Administrator:
Alexandra Clarke BA, MA
Telephone 020 7873 7461
Email openacademy@ram.ac.uk

Head of Open Academy,
Associate Head of Composition:
Ruth Byrchmore MMus, BMus, ARAM
pictured above
Julian West BA
(Lecturer / Creative Producer, Community Music)
Janet Marshall BA, MMus
(Professional Development Advisor)

'I didn't think I liked classical music but that concert was wonderful'
Open Academy participant's comment

Open Academy combines a series of educational projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy expands the 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative education projects.

Main photo: jazz student Pete Truin has embraced the BMus Music in Community options. You can find out more at www.ram.ac.uk/openacademy

Music in Community
Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects in their third year, and gain expertise in animateurship and workshop leadership — specialist skills which are in great demand throughout the music profession.

The students, each working on an internship with a partner organisation, devise and execute professional education projects whilst receiving training 'on the job'. Sessions with leading animateurs, performers and composers cover communication techniques, creative composition, special needs training, new media tools and marketing. Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival, the Orchestra of the Age of Enlightenment and the major new venue at Kings Place, just along Marylebone Road from the Academy. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London and wider afield — including a long-term project in Bosnia.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled animateur by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year.

Access
The Academy is committed to providing new gateways towards learning. In special Open Days, musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers and gain a practical, participatory insight into the Academy and the music profession as a whole. Open Academy runs annual vocal and composition summer schools. In these intensive weekend-long events, leading professionals work creatively to raise the participants' 'hard' musical skills, and explore and develop their potential.

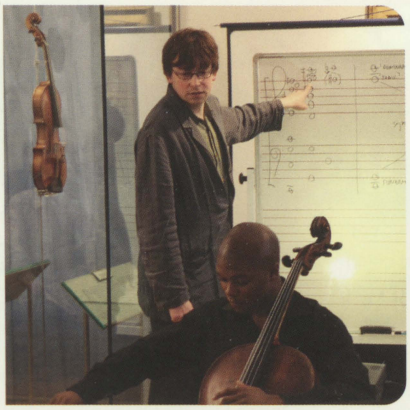
Business Placements
The Open Academy Business Placement Scheme provides front-line, professional experience in a range of innovative and stimulating environments. These opportunities complement both academic and practical study, and aim to provide a working knowledge of the current industry climate. The Professional Development Advisor offers 'drop-in' guidance as well as a wide range of useful support links on the Academy's intranet, arena.

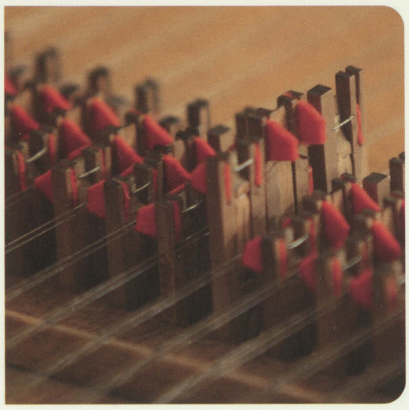
Museum, Research and Collections

Deputy Principal
(Programmes and Research):
Timothy Jones MA, DPhil, LTCL

Museum and Collections Manager:
Samantha Pettit PGDip, BA, Hon ARAM

Museum and Collections Administrator:
Fiona Hymns BA
Telephone 020 7873 7443
Email museum@ram.ac.uk





The Academy is home to world-renowned collections of musical materials and artefacts that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our musical heritage.

Recommended as one of Britain's five best music museums
Classic FM magazine, February 2007

Recommended as one of the best smaller museums in London
Time Out magazine. January 2009

'one of the premier and most accessible collections in the world'
The Strad, March 2006

Our collection of over 200 stringed instruments, acquired for the benefit of students and recent alumni, includes a world-leading collection of Cremonese instruments, by makers such as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni-Battista Rogeri.

The Academy's keyboard collection showcases the technical development of the piano from 1785 to 1850. It features pianos in London, Parisian and Viennese styles and highlights links between the instruments and makers, performers and composers. All of the keyboard instruments are maintained to playing standard and are available to students to enhance their studies.

The Becket Collection is a unique set of British orchestral instruments maintained in an historic state, complemented by modern copies. The collection is hosted by the Academy and instruments are regularly loaned out to students, with the aim of giving young musicians the experience of performance on period instruments.

The Academy owns remarkable collections of performance materials, ranging from sixteenth-century lute books in the Spencer Collection to marked scores and parts from the collections of Sir Henry Wood, Otto Klemperer, Sir John Barbirolli, Yehudi Menhuin and Sir Charles Mackerras.

These are complemented by our large iconographic collections, which are particularly rich in images of nineteenth- and twentieth-century musicians and music making.

Our museum, housed in the York Gate building, is more than simply a space for displaying these treasures: it is a hub of teaching and research in the Academy, not only for our own students and staff but also for the lifelong learners who attend our regular educational events.

For a taste of our collections, visit our digital archive at www.ram.ac.uk/apollo

The team
Frances Palmer BSc, MA, PhD, FSA, FMA
(Museum Curator)
Janet Snowman MA, Hon ARAM, FRSA
(Curator of Art and Iconography)
David Rattray HonARAM
(Instrument Custodian)

Recordings

'This admirable recording confirms that the Royal Academy of Music has issued another winner'
Gramophone, November 2006

'While the big record companies flounder, the independents flourish. The Royal Academy of Music's own label is a case in point, with some jolly good recordings in its catalogue'
Metro, June 2006

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The raison d'être for making CDs at the Academy is threefold:

> to provide valuable studio experience for our students

> to record music which reflects the range and quality of the Academy's musical activity across many disciplines

> to produce challenging, committed and discerning interpretations of interesting repertoire — something which young, talented people often respond to spectacularly well.

We hope that you will spend a few minutes listening to some of the audio which is available on the Academy's website at www.ram.ac.uk/discs — if you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and can be heard online at the Naxos Music library. Discs are available for sale through the Academy Chimes shop, and selected discs are distributed throughout the UK. All proceeds are used to fund future recordings.

Our première recording of Handel's Gloria with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

Recent releases include:

> Richard Strauss: Complete works for brass Academy Symphonic Brass conducted by James Watson, R.A.M.038.
'This CD is awesome by any standards'
Brass Herald

> Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg, R.A.M.034, double-CD.
'It's a magnificent performance'
Gramophone

> Song Circle: Goethe's Girls and Mörike's Men. To be released in summer 2009

> Live recordings of Royal Academy Opera productions of Marriage of Figaro with Sir Colin Davis, The Cunning Little Vixen with Sir Charles Mackerras and a highlights disc of Rameau's Dardanus with Laurence Cummings

> 'Grand Chorus': twenty-two historic and important organs South of the Thames

> Strauss and Schoenberg performed by the Royal Academy Soloists directed by Clio Gould

'It's a magnificent performance... all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg. This new set certainly trumps its rivals.'
Gramophone, January 2008

Programmes of Study & How to Apply

Undergraduate Programme

BMus

'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'
Pip Pirie, Muso, August 2005

Head of Undergraduate Programmes:
Timothy Bowers **BMus, DPhil, ARAM, ARCM**
(pictured top right)
Telephone 020 7873 7356
Email t.bowers@ram.ac.uk

Timothy Bowers studied composition at the Academy under Alan Bush, privately under David Blake and as a DPhil student at the University of York under David Kershaw. His musical career has included composing, arranging, performing, teaching, examining and adjudication. His wide-ranging compositional career has included creative collaborations with the Academy's Accordion, Brass and Guitar departments. Research interests include the late music of Alan Bush.

BMus Tutors
(pictured above, left to right)
Hannah Riddell **BMus, MMus, LRAM**
Christopher Atkinson **MA, PhD, PPRNCM**
Nick Smart **BABM, PG Dip, LGSM**

Academic and Supporting Studies
Dominic Alldis Hon ARAM
Christopher Atkinson MA, PhD, PPRNCM
Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Harry Blake BA, MMus
Timothy Bowers BMus, DPhil, ARAM
Paul Brough MA, ARAM
Ruth Byrchmore BMus, MMus, ARAM
Sarah Callis BA, PhD, Hon ARAM
Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)
John Drinkwater GTCL, LTCL
Costas Fotopoulos BMus, MMus
David Gorton BA, MMus, PhD, ARAM
Neil Heyde BMus, MMus, PhD, Hon ARAM
Alexander Hills BMus, MMus, PGDip, DMA
Raymond Holden PhD (Research Fellow)
Colin Huehns MA, PhD, ARAM
Julian Perkins MA, MusB, MMus, DipRAM, FRCO, LRAM, ARCM
Daniel-Ben Pienaar BMus, MMus
Hannah Riddell BMus, MMus, LRAM
Patrick Russill MA, Hon FGCM, Hon RAM
Peter Sheppard Skærved LRAM, ARAM
(Museum Research Fellow)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer)
Artem Vassiliev MMus
Nicholas Walker LRAM, ARAM (Keyboard Skills)
Briony Williams BMus, MMus, PhD, FTCL

The Academy collaborates closely with King's College London. Shared classes enable students from both institutions to benefit from a range of activities and facilities.

Academy graduates are awarded with University of London degrees.

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

The Tutor System
The BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

The Head of International Affairs helps international students with any specific problems, including those arising from cultural differences.

Academic Studies

Charlotte Reid (Violin)

'My main dilemma when deciding which path to take after school was whether I should go to university or music college. Ultimately, it was what the Academy offered that swayed me towards the latter—the course, the teachers, the combination of the academic and the practical elements of music and the institution itself. All these made me realise I would be getting the best of both worlds! The instrumental teaching at the Academy is, of course, second to none but the level of academic teaching really surprised me—all the academic staff are fantastic specialists in their own fields and have a lot to offer and pass on to students.

In my time here, I have realised that it is the individual that determines exactly what they get out of the Academy. With so many chamber music, orchestra and solo concert opportunities, interesting academic electives and great facilities and teaching there is an endless amount to what you can do if you choose. It is a lovely environment and, it being a fairly small place, you get to know most students studying there at least well enough to say hello!'

'Beguiling, fresh-toned solo playing from all quarters... a most enjoyable listening experience—only a hard-hearted listener could completely resist the temptation to smile... wonderful individual and collective performances... This is a commendable release, more than fulfilling its brief and offering much to enjoy'
International Record Review, October 2006

Introduction
Academic Studies are essential to every student's creative development.
A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

The Academy collaborates closely with King's College London, where a range of specialist music and humanities courses is available for Academy students. Details are available on request.

Techniques and Analysis
This three-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Introduction to Performance Practice
An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Creative Technology
Using Arena, the Academy's intranet, students learn how to collect, store, and manipulate data electronically. A daily audio magazine enables students to learn basic production techniques and to contribute to the Academy's ongoing archive.

Class Electives
Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History
This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Humanities
The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political, and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Ensembles

'The foundations for (Karl) Jenkins's success were set in place... in his studies at the Royal Academy of Music, where the rigorous disciplines of classical composition were instilled in him'
The Times, March 2008

Ensembles for Orchestral Players
In addition to regular chamber music, the Academy provides comprehensive orchestral training. See p.40 for full details.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies. As an undergraduate player, you will work on a mixture of intensive and quick-learn projects covering wide-ranging repertoire.

Ensembles for Singers
These include choirs as well as miscellaneous classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz Ensembles
Big Band and other Ensembles including workshops and combos.

Undergraduate Concerts
By agreement with your teacher, you may submit lunchtime or early-evening concert proposals. All performances are assessed and contribute towards course units. There are also regular performance opportunities outside the Academy.

Composition
The Academy's four-year undergraduate composition curriculum is designed to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of media and concert composition.

The composer-performer relationship lies at the heart of the programme: composers learn on the shop-floor by working regularly and closely with a variety of ensembles.

As a student composer, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects. The professionally-equipped Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

Supporting Studies

Aural Training
Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited experience.

Keyboard Skills
The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting
All students are taught the basic elements of baton technique.

Principles of Education (PoE) and Music in Community (MiC)
Compulsory components of Year 3. These two introductory courses explore two strands of professional development; teaching skills and outreach. POE leads into the optional LRAM teaching diploma and MiC may be pursued at advanced level as an elective.

Business Placements
The Open Academy Business Placement Scheme provides front-line, professional experience within the industry.
See page 44.

Technology
An introductory course for all students covering computer production techniques necessary to the contemporary performer.

LRAM teaching diploma
The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.

ABRSM diplomas
The Associated Board of the Royal Schools of Music (ABRSM) offers a range of diplomas in Performance, Teaching and Directing. The Academy encourages students to consider taking one or more of the Board's diploma qualifications in addition to the LRAM. Details can be obtained from www.abrsm.org

Exchanges
The Academy has exchange agreements with many conservatoires across the world, and undergraduate students have the chance to travel for part of their studies. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons. See the following page for more details.

One-Year Programmes

'Virtuoso forces of the London Sinfonietta, the Royal Academy of Music Manson Ensemble, Synergy Vocals, two narrators and a cluster of acoustics experts... this was an unmissable event, brilliantly brought off.'
Evening Standard reviews the sold-out performances of Nono's Prometeo at the Royal Festival Hall, May 2008

'The Royal Academy of Music has a truly enviable international reputation'
Brass Herald, December 2008

Foundation Programme
If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme — offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 5.0.

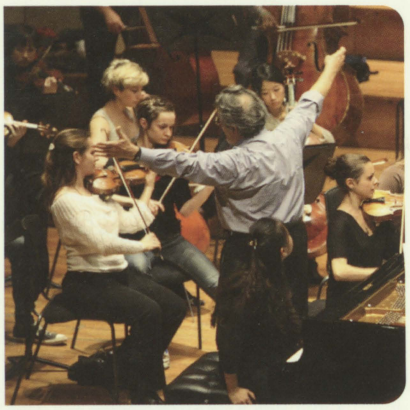
If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus.

Further information is available from www.ram.ac.uk or from the Registry.

Exchange Programmes
The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a Bachelor degree programme who have reached the Academy's Year 3 entry level, but can also be for students studying on an MA or MMus programme.

Two types of exchanges are on offer: those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements with institutions in North America, Australia and Japan, as well as with institutions in Europe which are not members of the Socrates-Erasmus scheme. The Academy has been awarded an Erasmus University Charter, was a founder member of the Erasmus movement, is a member of the Association of European Conservatoires and participates in the new European Lifelong Learning Programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.



Left: Leon Fleisher works with Academy students

Year-In Programmes
If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc).

Further information is available from www.ram.ac.uk or from the Registry.

The common principles are to:

> enable you to benefit from one year of conservatoire education

> provide you with a tailor-made course of study according to your individual strengths and needs

> offer you the same performance opportunities provided for degree students (with the approval of your Tutor and Head of Study)

> offer you appropriate academic subjects in consultation with your Tutor

> assess your practical and/or academic progress by examination

> provide a transcript of your studies, but no award (degree or diploma).

The categories are:

> Gap Year — if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

> Year Abroad — if you are a non-UK student on a music degree at another institution and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period), and we encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

> Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at www.ram.ac.uk or from the Registry.

Postgraduate Programmes

The Head of Postgraduate Programmes introduces the Academy's full range of postgraduate programmes.

As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Head of Postgraduate Programmes:
Neil Heyde **BMus, MMus, PhD, LMusA, Hon ARAM**
(above right)

Postgraduate Tutors:
Virginia Black **FRAM, Dip RAM**
(Senior Postgraduate Tutor)
(pictured below, right)
Sarah Callis **BA, PhD, Hon ARAM**
(pictured below, left)
Nicola Eimer **Dip RAM, MMus, ARAM**
David Gorton **BA, MMus, PhD, ARAM**
(Postgraduate Tutor and Associate Head of Research)
(below centre)

The Teachers

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor in Composition)

Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)

Roderick Chadwick MA, MMus, LRAM, ARAM

Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Senior Research Fellow)

Roy Howat MA, PhD (Keyboard Research Fellow)

Timothy Jones MA, DPhil, LTCL
Deputy Principal (Programmes and Research)

Igor Petrushevski Dip Moscow Conservatoire

Daniel-Ben Pienaar Dip RAM, MMus, ARAM

Peter Sheppard Skærved LRAM, ARAM
(Museum Research Fellow)

Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer in Music)

Briony Williams BMus, MMus, PhD, FTCL
(Postgraduate Supervisor)

Our Range of Postgraduate Programmes

The Academy's postgraduate programmes are listed below. They are all designed to equip you for the competitiveness of the music profession, and to allow you to exert your creative leadership to the full.

> Master of Arts in Performance (MA)

> Master of Music in Performance — MMus Concert Project or MMus in Performance and Research

> Master of Music in Composition — MMus Composition

> Postgraduate Diploma in Musical Theatre — PGDip — see pages 18–19

> Research degrees in Composition or Performance Practice — MPhil and PhD

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA, through different levels of critical engagement, to doctoral studies. Candidates interested in any of these programmes should apply to the Registry.

In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus and research-degree composers must also send in a portfolio of sample compositions. Research degree students in performance practice have to submit a fully-developed research proposal before being selected for interview.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration

The Postgraduate Diploma in Musical Theatre is a nine-month course but the taught degrees (MA and MMus) can be more flexible. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year: Conducting normally requires three years, and postgraduate Vocal students who transfer to Opera may take up to four years to complete the programme. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs, and funding position. This can be reviewed during the first term of study. The MMus in Performance is similarly flexible, but the normal expectation is two years study and only a small number of students are permitted to take the one year option (which attracts a significantly higher fee).

LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.

MA and MMus in Performance

Introduction
The Master of Arts in Performance is the standard postgraduate programme for all students with a recognized undergraduate degree. It replaced the Postgraduate Diploma as the core professional training for postgraduate performers in September 2008.

The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

The **MMus Programmes** have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are aimed at students who wish to expand and develop high-level performance opportunities with practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic / aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word dissertation. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly Open Coaching session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Programme Summary
The MA in Performance attracts a total of 180 credits, and the MMus 220 credits. For students taking the programmes in two years (see above) the first year is normally non-credit bearing. (Special arrangements apply for those who need to transfer credits.)

Principal Study (all courses) attracts 140 credits, divided 80 for individual study and one-to-one lessons and 60 for Faculty Activity.

The Professional Portfolio (MA and MMus) and Project Work (MMus only) attract 40 credits each.

Principal Study (MA and MMus)
Learning Outcomes
You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate your own performance.

Assessment
> Final Recital (or equivalent)
> Concerto Assessment (or equivalent)
> Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Professional Portfolio (MA and MMus)
Learning Outcomes
You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts. All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities for you to extend their professional development in the following areas: Concert Presentation, Critical Interpretation, Promotional Skills, Education Work, and Technology.

Project Work (MMus only)
Learning Outcomes
You will have learned to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Options
One of:
> Dissertation
> Concert Project.

MMus in Composition

Charlie Piper (PhD Composition)
'I chose to come to the Academy for my PhD because there are so many opportunities here to work with interesting ensembles. This year I've done a piece for percussion ensemble — all composers are given one big commission by the Academy each year and that was mine. I'm currently writing an octet to be performed by Esbjerg Ensemble in Denmark, at a concert which I'll be attending. I've enjoyed throwing ideas back and forth in a genuine collaboration with an artist from Bristol School of Animation.

The weekly seminars with composers and performers help to give me a wider perspective on my own work and also on other composers' thinking. I've also explored further viewpoints by working with some of the composers who have visited the department recently.

Introduction
The MMus in Composition is an intensive programme with a demanding schedule of project-work. The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers are required to engage in some kind of academic project-work and are registered as part of the MMus programme.

The MMus is designed as a two-year programme, (220 credits), with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Principal Study
Individual study and one-to-one lessons — 80 credits / Faculty Activity — 60 credits

Aims
The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

Learning Outcomes
You will have strengthened and refined your technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. You will thus have learned to respond confidently to external demands, even when working under pressure. You will also have developed a high degree of self-criticism so that you can reflect upon your distinctiveness as a composer in relation to the practice of others, and will know how best to work upon and expand your own compositional personality.

Composition Portfolio
A number of compositions, as specified in faculty requirements and negotiated with the Head of Department.

Faculty Activity
Reports from individual lessons and from coursework in:
> Conducting
> Orchestration
> Analysis
> Skills Tests (including Take-Away paper and special projects).

Professional Portfolio
40 credits
See the previous page.

Project Work
40 credits
Aims
This credit-component is designed to encourage you to reflect critically upon your activity as composers and to refine your skills in academic and practical presentation.

Learning Outcomes
You will have learned to establish research aims relevant to your individual development as a musician, and to draw on a range of research processes which allow such aims to be realized at a high level. You will have developed a critical awareness of the how your work relates to developments within the profession and within practice-based research and/or musicology.

Options
One of:
> Dissertation
> Concert Project (the organisation and presentation of a concert built around the composer's own music).

Research Degrees

Elena Vorotko
'Ten years after I first came to the Academy for piano lessons, I'm studying for a PhD and I'm more thrilled than ever to be exploring the opportunities here.

I'm studying post-1801 editions of Bach's Well-Tempered Clavier. Using instruments in the piano gallery, I exlore how the invention and development of the forte-piano greatly influenced how this music was interpreted, edited and performed.

It is truly precious to have a remarkable playing collection of forte-pianos at the Academy. With these instruments we can gaze back in time and hear the sounds which inspired the great composers of the past, and which provoked players to form the legacies that every pianist of today has inherited. It is the most exhilarating experience to share these discoveries with museum visitors and Academy students.'

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 8th January 2010.

MPhil/PhD Teaching Delivery
You will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.

MPhil/PhD in Performance Practice
Aims
The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Entry
On application you will submit a detailed research proposal of around 2000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment
> Written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required OR
> Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) which should articulate and provide a context for the performance-driven research questions governing the submission as a whole and which should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

Supporting Studies
Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition
Aims
The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

Entry
On application, you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment
As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies
Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Application Procedure

An overview from the Registry staff (pictured right)

Email registry@ram.ac.uk

'Just read through the Royal Academy of Music's prospectus to see top names jumping out of each page'
Classical Music magazine, September 2005

Contacts
Registrar and Head of International Affairs:
Philip White LRAM, FRAM

Assistant Registrar:
Claire Watts BA, PG Dip, Hon ARAM

Admissions Officer and International Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:
Sharon Moloney BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply
The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2010 will take place at the Royal Academy of Music between 30th November and 11th December 2009.

Application Procedure
Application details are available at www.ram.ac.uk/study, which incudes details of our online application system.

If you require an alternative format or assistance with the Application Procedure, please contact the disability advisor: disability@ram.ac.uk

If you are applying for the MMus programme, you must include written work as detailed on www.ram.ac.uk, either as printed copy or by uploading it as part of the online application system. If the Admissions Board decides that the MMus is not a suitable programme for you, we may offer a place on the Master of Arts programme instead.

Deferred Entry
The Academy does not consider applications for deferred entry.

Open Days
Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk/opendays, or contact the relevant department. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates
For auditions in East Asia, please contact the relevant centre by 1st October 2009 (see page 59). Dates for East Asian auditions are subject to confirmation.

1st October 2009
Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

1st November 2009
Deadline for Musical Theatre applications.

Early November 2009
Notification of dates for auditions in London in December.

November 2009
Auditions in Beijing, Hong Kong, Seoul, Taipei and Tokyo.

30th November to 11th December 2009
Auditions in London.

8th January 2010
Application deadline for MPhil, Conducting and Choral Conducting, and for auditions in North America.

Late January 2010
Notification of North American audition dates.

February/March 2010
Conducting auditions in London.
Choral Conducting auditions in London.

March 2010
Auditions in North America.

Entry Qualifications

'A captivating concert… the way they all played their hearts out was deeply moving… throughout, outstanding young players caught my ear'
David Mellor in the Mail on Sunday, September 2005

'one of the best and most touching performances we have seen this year'
Audience member, December 2007

Left: A masterclass with György Pauk.

Undergraduate Programmes: BMus, Gap Year, Organ Foundation and Jazz Diploma

Minimum Age at Entry
Normally 17 on 1st September preceding the start of the programme.

Entrance Standards
Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not the Principal-study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)

> England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
> Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A–C grade Advanced Higher qualification is considered to be equivalent to an Alevel pass
> Ireland: B-grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications equivalent to GCE A-level:

> A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical)
> BTEC National Certificate or National Diploma (three full units in Music at Merit or higher)
> Vocational A-level (formerly Advanced GNVQ) passed with Merit or higher
> International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.

International Academic Qualifications
You may check the acceptability of your qualifications at www.ram.ac.uk, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry.

Postgraduate Programmes

Minimum Age at Entry
Normally 21 on 1st September preceding the start of the programme

Entrance Standards
Performance level at least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications
You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil, you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree.

Equality
The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians.

The Disability Statement can be viewed at www.ram.ac.uk/disabilities

English Language Requirements for International Students
If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2009. The Academy has adopted the International English Language Testing System (IELTS — academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

Minimum IELTS scores are:

> Foundation: 5.0
> BMus/Year-In: 5.5
> MA: 6.0
> MMus/MPhil: 7.0.

If you are joining the Vocal Faculty as a postgraduate student, you must score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from www.ielts.org or from the Registry.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life.

In 2007–8, international students at the Academy come from: Armenia, Australia, Austria, Azerbaijan, Belarus, Belgium, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Iceland, Indonesia, Irish Republic, Israel, Italy, Japan, Jordan, Kazakhstan, Latvia, Lithuania, Malaysia, Malta, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia and Montenegro, Singapore, South Africa, South Korea, Spain, Sweden, Switzerland, Syria, Taiwan, Thailand, Turkey, United States of America, Uzbekistan and Vietnam.

Fees and Awards

'The whole enterprise was filled with an understanding of period French style and what it takes to translate it to our 21st-century sensibilities'
Financial Times, November 2006

'The playing is impeccable'
The Guardian, June 2006

'The performances were excellent... with vigour and authority by the Royal Academy of Music students'
SundayTimes, February 2008

Application Fees
Application fee: £75 (or £85 if received after the advertised closing date). Application fee for auditions in North America: £130 sterling. Application fee for auditions in Asia: Refer to local audition co-ordinator.

The Academy accepts payments by sterling cheque, UK postal order, bank transfer (bank details on www.ram.ac.uk) or credit/debit card. If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Annual fees for full-time programmes for 2010–2011 have not yet been determined. Fees for 2009–2010, which are likely to rise, are:

	Home/EU	International
BMus	£3,225	£17,050
MA	£7,980	£17,820
MMus	£8,950	£18,150
MMus (Intensive 1-year)	£10,500	£20,350
MPhil/PhD	£4,725	£10,150
Foundation	£8,580	£17,050
Year-In [Year Abroad	£8,580	£17,050 £8,580]
Organ Foundation	£8,580	£17,050
Musical Theatre	£11,400	£11,400

Estimated average living costs: £10,000 per academic year.

Payment of Tuition Fees
Most European Community students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November) and the balance due by the end of August.

Scholarships
Entrance scholarships are awarded on the basis of merit to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

Awards and Loans for BMus students from the UK and European Community
Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be assessed for a 'fees' award. These awards and any loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EC (non-UK) students, who can apply for a tuition fees loan. (Maintenance awards are only available to UK students). See www.direct.gov.uk/studentfinance

ABRSM International Scholarships
Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information and application forms are available only from the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU
Telephone +44 (0)20 7636 5400
Email international@abrsm.ac.uk

Financial Aid for USA Students
The Academy is a designated institution for American students to apply for Stafford and PLUS Loans (see www.fafsa.ed.gov) or for deferment of payment on an existing loan account.

The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants, so please ask your loan provider for a duplicate copy of the relevant paperwork and send this to the Academy. Please contact the Admissions Officer in the Registry if you have any queries.

Financial Assistance
The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. Details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

Certification of Fees
If you accept a place you must produce a written assurance, certified by a Guarantor, that you have sufficient financial resources to cover both fees and living costs for your entire programme of study.

Your Audition

Audition Requirements
Full details appear online on the relevant department's page at www.ram.ac.uk and at www.ram.ac.uk/study

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards. See www.abrsm.org

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check www.ram.ac.uk or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Access arrangements
Please inform us well in advance if are eligible for Access Arrangements. This will enable us to discuss your requirements and have the appropriate arrangements in place for you, when you attend your audition. Please contact the Disability Advisor.

International Candidates
If you live in Europe, you must attend the main London auditions in December 2009. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America
If you live in Canada or the USA, you must audition in either London (December 2009) or North America (March 2010, Toronto and New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Composition, Conducting, Choral Direction or Musical Theatre. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues. The deadline for receipt of applications is 8th January 2010 and the application fee is £130.

Candidates from East Asia
Auditions take place in Beijing, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2009. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Composition, Conducting, Choral Direction, or Musical Theatre. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

PR China Centre
Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Japanese Centre
Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho, Nakahara-ku, Kawasaki-shi, Kanagawa-ken, 211-0007
Japan
Telephone/Fax +81 44 744 1687
Email japan.auditions@ram.ac.uk

Korean Centre
Dr. Jae Eun Shin, DMA
Telephone +82 (0)10 9334 8749
Email korea.auditions@ram.ac.uk

Hong Kong Centre
The Dean, Hong Kong Academy for Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Telephone +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre
Miss Aki Lin, 8F-1, #181, Chang-an E. Road, Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings
If you do not live in Europe, East Asia, or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the same performance.

All recordings must be received by 1st October 2009 and must be authenticated by a person of authority. You must complete both the standard London application form and the video form, which is available from the Registry. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial aid.

Notification of Results
The Registry will notify all candidates of the result of their audition by post as soon as possible. We will contact all candidates on the reserve list as soon as we have any further news. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

Credits

Patron
Her Majesty The Queen

Governing Body
President
Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

Vice-President
Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

Members of the Governing Body
Lord Burns GCB, Hon FRAM (Chairman)
Sir John Ritblat Hon FRAM (Deputy Chairman)
Lady Sainsbury of Turville Hon FRAM (Deputy Chairman)
Sir Howard Davies
Matthew Ferrey
Lesley Garrett CBE, FRAM
Professor Roger Parker
Laurel Powers-Freeling
Simon Robey
Martin Smith Hon FRAM
Jonathan Sumption QC, Hon FRAM
Tony Travis Hon RAM

Senior Management
Principal:
Prof. Jonathan Freeman-Attwood BMus, MPhil, Hon RAM, FKC

Deputy Principal:
Mark Racz BA, MFA

Deputy Principal (Programmes and Research):
Timothy Jones MA, DPhil, LTCL

Director of Finance and Administration:
Jan Whitehouse CIPFA, MILAM, MIM, Hon FRAM (pictured above left)

Director of Development
Carol McCormack (pictured above right)

Director of the Junior Academy
Ben Parry MA

Senior Administrative Officers
Registrar and Head of International Affairs:
Philip White LRAM, FRAM

Marketing and Communications Manager:
Peter Craik Hon ARAM

Librarian:
Kathryn Adamson MA, Dip Lib, Hon ARAM

Estates Manager:
Pete Smith GRSM, LRAM, FRAM

Academic Secretary:
Catherine Jury BA

Chancellor of the University of London
Her Royal Highness
The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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Prospectus design and art direction: INTRO
www.introwebsite.com

How To Find Us

1 **Royal Academy of Music**
Marylebone Road
London NW1 5HT

2 **University of London Senate House**
Malet Street
London WC1E 7HU

3 **King's College London**
The Strand
London WC2R LF

University
of London

The Royal Academy of Music
Marylebone Road,
London NW1 5HT
Telephone +44 (0)20 7873 7373
Facsimile +44 (0)20 7873 7374
www.ram.ac.uk

Registered Charity No. 310007

Term dates 2010–2011

Induction and enrolment week:
6th September 2009

13th Sept–3rd Dec 2010
10th Jan–8th April 2011
2nd May–1st July 2011

President:
HRH The Duchess of Gloucester
Principal:
Professor Jonathan Freeman-Attwood

Front cover:
Ensemble rehearsal in the
Sir Jack Lyons Theatre